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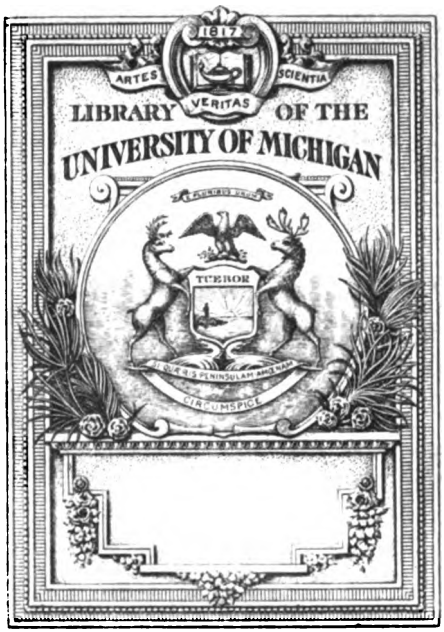

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OF

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MANUSCRIPTS

Ranging from the VIIth to the XVIIIth Century

ALSO

FACSIMILES OF MSS.

AND

WORKS ON PALÆOGRAPHY

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OF

PALÆOGRAPHY

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During the last fifteen years there has been a great rise in the value of early Illuminated Manuscripts. This is owing, not only to the more general appreciation of early works of art which of late has made such rapid strides, and the recognition of the great importance of early Illumination in the History of the Fine Arts, but also to the fact that some of the best collections of Illuminated MSS. in the United Kingdom have been sold en bloc *without affording the public an opportunity of acquiring any of their treasures. The last to be thus sold was the Earl of Crawford's collection, which is now permanently locked up in the Rylands Library at Manchester. Further, as at every auction sale Public Institutions and Libraries are filling up their lacunæ by purchasing a large percentage of the MSS. offered, a time is fast approaching, if indeed it has not already arrived, when it will be impossible to acquire even a mediocre manuscript. The collection which I now offer is the finest in the market, and so far as I can foresee, the only important one likely to be offered for sale for some years.*

B. Q.

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1 AUGUSTINUS. S. Augustini Sermones et quædam alia. *Page* 1: Incipit admonitio sci Avgvstini epi initio qvadraginsimae. *Page* 3: Dicta sēi Hieronimi sermo in Parociis necessarius. *Page* 10: Incip̄ omelia de indigna familiaritate extranearv̄ mvliervm et sollemnitatibus martir̄. *Page* 18: Sermo castigatvrivs sci Avgvstini. *Page* 24: Sermo sci Avgvstini. *Page* 28: Sermo sci Avgvstini. *Page* 33: Episcopi de diem (*sic*) iudicii. *Page* 38: Incipit omelia sēi Avgvstini . . . Scire enim debemus fratres . . . *Page* 43: Epistvla domni Avgvstini. *Page* 50: Incipit epistvla domni Avgvstini episcopi de diem iudicii. *Page* 54: Incipit epistvla de contemptu mundi. *Page* 57: Cvivsdam sapientis [sermo]. *Page* 58: Incipit omelia domni Avgvstini episcopi. Pietas dn̄i omnipotentis sic se . . . *Page* 67: Incipit epistvla domni Avgvstini episcopi de diem iudicii. *Page* 69: Incipit sermo de beato Petro vbi ter negavit. *Page* 72: Incipit sermo eo qvod Maria qvaereret dnm in sepvlchro. *Page* 75: Incipivnt monita abbatis Phinufi. *Page* 77: Incipit omelia de cena dn. *Page* 79: Incipit omelia domni Avgvstini. Scripturis scīs fratres clarissimi . . . *Page* 86: Sententiae domni Hierōn. *Page* 90: Ex libro leviticvm. Haec dicit dn̄s custodite mandata mea . . . *Page* 92: Incipit omelia in exordio qvadragensimae. Quomodo miles exerceat . . . *Page* 95: Incipit omelia de ieiuniis. *Page* 98: Incipit epistvla sēi Hieronimi de immolatione agni. *Page* 108: Incipit de consolatione mortuorum. *Page* 117: Item alia de consolatione mortuorum. *Page* 131: Incī sermo sēi Avgvstini episc de dilectione dī et proximi.

Roy. 8vo., MS. ON THICK VELLUM, 67 *leaves*, 21 *and* 22 *lines to a page, written in* MEROVINGIAN CHARACTERS, *with rubrics in red and green capital letters; russia binding with mosaic ornaments in black and gold on sides* *About* 650 420 0 0

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2 HIERONYMUS IN HIEREMIAM. *Leaf* 1 *obverse blank. Leaf* 1 *reverse:* Post explanationes duodecim prophetarum isaie danihelis et ezechiel. Ad extremum hieremiam manū mittimus tibi frater eusebi eiusdem commentariolos dedicantes ut euangelicum uirū mattheo euangelistae copules . . *Last leaf:* . . EXPLICIT COMMENTARIORVM IN HIEREMIAE LIB. VI FELICITER AMEN.

Square folio, ANCIENT MS. ON VELLUM, 91 *leaves, written at full length, varying number of lines to the page* (37, 36, 33, 30) *in two different hands of Caroline writing; vellum cover* *About* 870-80 84 0 0

Written probably in the Rhineland somewhere in the region of Cologne. The diphthong æ appears in three forms, as ae, æ, and e with a mark below, but the first of the three forms is far the most usual. Sometimes also we have the open *a* like *u*; and the d, the h, the b, and the l have clubbed tops. These peculiarities are most noticeable in the parts of the book which are in the hand of an elder scribe, whose forms of *r* and *s* are also worth regarding, as well as his occasional employment of uncials for capitals. It is he who makes most use of the æ diphthong. There is little effort at distinction of words in the course of the text, except at the end of sentences.

3 HRABANI MAVRI IN MATHEI EVANGELIVM EXPOSITIO. Small folio, or impl. 4to. MS. ON VELLUM, 174 *leaves, of which* 156 *are of the original script; written in double columns, the words of the Gospel in Rustic capitals, and the words of the Commentary in Caroline minuscules* (*some of the headings in Uncial capitals*) 31 *lines to the column; in the original wooden boards, recovered in the fifteenth century with velvet, upon which is imposed a framework of metal and Limoges enamel studded with large and small stones, crystals and garnets, etc.* *About* 890-900 400 0 0

From Lord Ashburnham's collection. Of the 174 leaves of which the volume at present consists, the first four (a Table) are in a Mentz or Cologne handwriting of about 1450; the fifth is blank; the sixth, seventh and eighth are in the same fifteenth-century hand; ten others are blank vellum supplied in the fifteenth century; and the remaining 156 are of the original codex written probably in the Rhineland between Mentz and Cologne towards the end of the ninth century by two or three different hands. The quires are 23 in number, generally in eights, the number being marked on the last page of each quire in Roman numerals. The contents are Matthew's Gospel in Rustic capitals in successive clauses, the continuity of which is broken by the commentary written in a fine Caroline script, with clubbed tops to the letters b, d, l, the letter g like a written 3, the letter *a* in various shapes, one of them being open like an italic *u*; and the diphthong æ written in three forms according to fancy, as *æ*, *ae*, and the tailed *e*. The punctuation includes the point, the semicolon, the semicolon

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The enamelled border on the upper cover of the binding is probably of the eleventh century. It is in eight plaques along which runs a continuous fused ornamental pattern of blue, green, gold, and white. There are cornerpieces of filigreed metal on which are set crystals; and there are four minor settings of coloured stones in filigree. In the sunk centre within the enamelled border, five medallions are painted on a red ground. On the medallions, upon a blue ground encircled with gold, there are painted the Paschal Lamb, and the symbols of the Evangelists. This is the work of the fifteenth century, and was done no doubt when the boards were covered with red velvet, and the metal ornamentation superposed. It was apparently not a new binding, but a reparation of the old one.

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Codex Sce Marie V. in Amorbach

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ninth century, containing a poem on the Acts of the Apostles. Here is the beginning of a section:—

Nobile jam templum Salomonis Paulus adire
Cœperat et veteris sollemnia reddere legis.

On the blank reverse of the first leaf of text, several notes are written. Amongst them, in a contemporary hand, are the "Vigilate omnes" and the "Tria Miracula," with their music in neums. There is also a poem on Job in 34 lines, beginning "Hus fuit in terra vir nomine Iob venerandus." On the end fly-leaf of the first volume is some music in neums.

The fly-leaves of the last volume are portion of a long letter or homily addressed apparently to some one of the Anician family of Rome.

The quire-numbers are written on the last page of each quire. In the first volume two leaves are missing, and three in the second.

6 LECTIONARIUM. A Collection of the Lessons for Festivals liturgically arranged, and extending from Circumcision to Advent in a single temporal order.

Small folio, MS. ON VELLUM, 246 *leaves*, 22 *lines to the page, the headings in red ink and mostly in capitals, the text in a large bold upright Caroline hand; russia, from Sir Thomas Phillipps' collection* *About* 1060 36 0 0

The Lessons are from the Gospels, the Epistles, and the Old Testament, and run through the whole Temporale, including the great feasts, the Dominical and ferial, and the sanctoral divisions of the later Missal, with some of the *Commune* intitulations at the end. A few leaves are wanting at beginning and end, but not very much, as the first leaf of the book has the Circumcision lessons (Jan. 1) and the curriculum extends to the fourth Sunday of Advent. It is evident that the year began on the 25 December, and ended on the 24th, for the men who had to do with this early Lectionary. The handwriting seems to be that of North Eastern France. It is very clear and bold, and the words are distinctly spaced. There are no letters that rise very high above the general level, but there are frequent instances of æ thus written as a diphthong.—There are no quire-signatures, nor any catchwords.

There is no allusion in the headings to Trinity Sunday or Corpus Christi, in the place in which they are usually found, but there is a "Dominica de Sancta Trinitate" between the *fifth Sunday before the Nativity* and the *first Sunday of Advent*. To it are assigned two lessons; one from Paul to the Romans (Fratres O altitudo divitiarum sapientie et scientie . . .) and the other from John's Gospel (Dixit Jesus discipulis suis Cum venerit paraclitus quem ego mittam . . .).

7 COMMENTARIA IN PAULUM. *Leaf* 1: Incipit plogus sci iheronimi in expositione origenis de epla bi Pauli apli ad Romanos. *Leaf* 2: Incipit Tractatus Origenis in Epla Pauli ad Romanos [traductus à Rufino] . . *Ends on leaf* 142. *Leaf* 143: Incip. prf. S. Ihr. pbri in epla Pauli ad Gal. . . *Leaf* 186: Incipit prf S. Ihr. pri in Epla beati Pauli ad Ephs. . . *Leaf* 225: Incip plog S. Ihr. in Epla Pauli ad Titum . . *Leaf* 242: Incipit plogus eivsdē In epla ad philemonem . . *Leaf* 247: Explicit expositio sci iheronimi in epla ad Philemonem . .

Folio, MS. ON VELLUM, 248 *leaves* (*the last one blank*)

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written in double columns, 39 *lines to the column, in a fine Carolingian hand, with headings in red capitals, Roman and Uncial; having* 20 *large decorative initials painted in yellow, blue, red, and white, two of which contain heads of St. Paul; hf. bd. North Italy (Bobbio?) about* 1070-80 96 0

A grand book of the eleventh century, which was formerly in Libri's hands and considered by him to be the work of Irish monks in the tenth century. His conjecture was based probably on the interlaced patterns of the large initials, and perhaps also on the frequency with which the word *et* is written in the form of the numeral 7; but it cannot be sustained. The MS. appears to be North Italian work of the second half of the eleventh century, and was not improbably written at Bobbio. There are six verses at the end of the Origen (somewhat later than the book itself) which indicate that a certain Leo Judex presented the volume to a house of monks soon after 1100. They begin thus—Virtutumque frutex, nimium sapiens Leo iudex | Hunc nobis librum donavit maxime mirum | . . Red is the dominant colour of the initials, but the use of yellow is also a strong characteristic. The two pictures of St. Paul represent him as red-haired and red-bearded. In the second instance he is seen looking out from inside the ring formed by the letter Q. The tail of the Q is a salmon-shaped fish coloured red, blue and yellow.

There is little definite distinction between the words of the text; one perceives it rather than sees it. There is no æ diphthong preserved by the scribe. The writing is very regular and clear. There are no quire-signatures.

The two works in the above volume were formerly followed by another of which the title appears in the second column of the last page. This intitulation is in twelve lines of large capitals, and runs thus: IN NOMINE DEI | SUMMI INCIPIT | TRACTATUS BEATI | IOHANNIS CONSTAN | TINOPOLITANI EPI | IN EPISTOLA PAVLI | APLI AD HEBREOS | A CONSTANTINO | PBRO ANTIOCENO | GRECE EDITŪ . ET IN LATINV̄ A MVTIANO | SCOLASTICO TRANSLATŪ. There is a fifteenth-century inscription on the flyleaf which indicates that there were four books in the volume, but the titles of the latter two have been scratched out, as well as the name of the house in which the book was preserved.

8 APOCALYPSE WITH GLOSSES. *Page* 1, *beginning of text:* A POCA | LIPSIS | IHU XPI quā | dedit illi ds palam facere | seruis suis . . *Beginning of Gloss:* In pmis pon̄ qsi prologū ad com̄dationē opis in q̊ attentū auditorē 7 beniuolū redd̄ . .

4to., MS. ON VELLUM, *in which the first initial* A *is an elaborate work of white interlacement on a red ground;* 48 *leaves; in a very early binding of boards covered with a whitish leather About* 1080-90 36 0 0

The text occupies the middle of the page, in bold characters in black ink; the Glosses, which are very beautifully written in a minute round Caroline hand, are in a browner ink and occupy the margins on the right and left as well as the spaces between the lines of text. These are sixteen to every page. The last six leaves of the work were deficient in the fifteenth century, and were then supplied in a beautiful Italian hand nearly resembling the original calligraphy. Two final leaves are added by the Italian scribe giving a chronological exposition of the seals in the Apocalypse.

The Caroline writing is very beautiful and regular, and may be

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ascribed to some Lombard calligrapher of extraordinary skill. The book is in quires of eight leaves each, bearing no signatures, but connected by a catchword on the last page of each sheet.

9 ORIGEN ON NUMBERS, JOSUA, JUDGES, KINGS. *Fol.* 1 : INCIPIVNT CAP IN LIBRO NUM . . INC LIBER EXPOSITIŌIS OR' IN LIBRO NVI CV OM' SVIS . . *Fol.* 129 : IN NOMINE DNI NRI IHU XI EX DICTIŌIB' ADAMĀTIS . . 129 *reverse:* INCIPI PROLOGUS IN EXPLANATIONE ORIGENIS IN LIBRO IHU NAUE ET IUDICUM . . *Fol.* 212 *reverse:* . . INCIP OMEL EI'DĒ ORIGENIS IN LIBRO REGŪ . .

Small folio, MS. ON FINE WHITE VELLUM, 221 *leaves written in double columns*, 32 *lines to the column, with large painted initials, including three of exceptional size which are* SPLENDIDLY ILLUMINATED *in gold and colours* (*blue, white, red, green*); *in a modern parchment cover, from Sir Thomas Phillipps' collection* *About* 1100 70 0 0

A masterpiece of Italian calligraphy in a fine regular Carolingian hand; with uncial headings in red ink. The illuminated initials (added probably at a much later date) are of great beauty. The I with which the Homilies on Joshua begin is nearly seven and a half inches long. On a blue ground (the blue lightened with white dots in triplets) the gold form of the letter lies, its topmost portion consisting of open interlacements. Further down two compartments of knot-work (white and blue, red and blue) are worked into the gold body, and the tail of the letter is entwined with floral ornament in green and white.

This was evidently produced in the same house in North Italy—perhaps at Bobbio—as the Origen on Paul above described. It has the same frequent use of the figure for *et* which resembles the numeral 7. The quires have neither signatures nor catchwords.

10 LECTIONARIUM. *Fol.* 1 : In ascensione dni. lectio Act.' aplor'. PRIMVM QVIDEM sermonē feci . . *Fol.* 156 : Hoc opus exactum petit impendi sibi pactum.

Small folio, FINE MS. ON VELLUM, 156 *leaves, written in double columns*, 31 *lines to the column; in ancient wooden boards covered with comparatively modern stamped calf* *About* 1100-1120 35 0 0

It contains the Lessons and Homilies of the festivals of the Church; Ascension and Pentecost; John Baptist, Peter and John, Peter and Paul, Felicitas, Laurence, Michael, Andrew, Advent, Nat. Domini; about a dozen leaves of the Commune, followed by Mary Magdalen and the Assumption of the Virgin.

Consisting of twenty quires, each in eight leaves except the last, which has only four leaves. The handwriting is of a very fine Germanic Caroline, quite upright although apparently bending slightly forwards. The diphthong æ seldom appears, being greatly superseded by the tailed e. There is sufficient spacing of the words to render them fairly distinct, and the beautiful clearness of the writing carries away all difficulty.

Of the twenty quires, fourteen are marked with numeral signatures; six of these being on the first page of the sheet, eight on the last page. The custom was evidently in course of transition.

On the leaf pasted inside the first cover, there is a note (written early in the fifteenth century) of the ownership and the contents of the volume; beginning *Iste liber est beati Johannis Baptiste in Rebdorff prope Eysten.*

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11 PSALTERIUM MONASTICUM CUM PRECIBUS . .
Small 4to., MS. ON VELLUM, 98 *leaves*, 24 *lines to the page, with painted initials of interlaced ornamental style, red, green, blue, and yellow, and capitals in red ink throughout; in the original boards covered with pigskin*
About 1140-50 20 0 0

Liturgical in character, with the antiphons, versicles, and responses given in a minute writing, and accompanied by the music of the chant, in neums. The writing is round, elegant, and upright; marked already by some of the superfluous up-strokes of the Gothic character. The b, and l, and d, and h, are broader and heavier above than below, but do not rise very considerably above the level of the script. The a is always Caroline in shape. The book was written probably in the region of the Rhineland. The last five leaves, which are additional, and contain various prayers and a litany, are in a German Gothic of the fifteenth century. The names of confessors in the litany include Emund, Bernhard, and Rupert.

There is some writing in German inside the first cover, but it is almost illegible. There is little more to be traced than the words "Kunegundis" and "gelert."

The original 93 leaves of the book are in eleven quires, of which the third and the seventh are marked iii and vii at the bottom of the last page of the quire, and xi is marked at the bottom of the first page of its quire. Quires 8, 9, and 10 have ten leaves each, 1-7 are in eights, and of 11 there are seven leaves left out of eight. The first of the five modern leaves supplies this defect, and the other four are a new sheet.

12 HIERONYMI LIBER EXPLANATIONUM super Prophetas Minores (Naum, Abacuch, Sophonias, Aggeus, Zacharias, Malachias, Daniel)
Folio, MS. ON VELLUM, *written in a wonderfully beautiful old English hand, in double columns, with forty-four lines to the column; in the original oak boards covered with a whitish skin, from Sir Thomas Phillipps' collection*
Reading Abbey, about 1150 36 0 0

An example of superb calligraphy; the finest kind of English writing that the Middle Ages can show. The name of Reading Abbey appears nowhere in the MS., but it was evidently written by the same hand and at the same period as the Augustinus described in my catalogue, No. 151. It also bears the signature of "James Bowen, 1745."

In regularity and beauty of form, it would be difficult to match the writing of this volume. Unfortunately some of the pages have been cut, and the Book of Daniel is left incomplete. The book is, however, large, sound and fine in condition, and a valid testimony to the fact that in calligraphy, England stood before the rest of the world in the twelfth century.

13 GREGORII (S.). MORALIUM LIBRI XVI. Folio, FINE ENGLISH MS. ON VELLUM, 207 *leaves, written in double columns*, 43 *lines to the column, with fine painted initials of decorative design; hf. bd.* (*Reading Abbey,*) *about* 1150 36 0 0

The handwriting is of remarkable beauty and regularity. It is the finest kind that was used in the Reading books, and is

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recognisable by any one who has seen the better volumes of that library.

The signature of Rog. Reynoldes (about 1580) appears on the first page, with a statement of the cost of the book as 3 shillings. It had previously belonged to Clement Burdett, and had cost him £1. 10*s* 4*d*, according to his memorandum on the first page of Book VII. It does *not* bear the name of James Bowen (about 1740) but from the binding we know that it belonged to him, along with other books from Reading Abbey. Finally it passed into the hands of Sir Thomas Phillipps.

14 AUGUSTINE (St.). *Page* 1: Ex libris Retractationum sci augustini scdo capitulum primum . . *Page* 2: Incipit oratio Catholice fidei et bonorum operum subsequentium librorum Sancti Augustini . . *Page* 5: Hic st libri bi augustini epi num'o xv de indiuidua trinitate. *Page* 272: . . Explic. liber sci augustini epi de trinitate. Liber sce Marie de Balerna. Folio, *fine* MS. ON VELLUM, *with rubricated headings to the chapters, and numerous fine decorative initials; with two flyleaves from a contemporary Antiphonary giving Music in neums; fastened by the original stitching and leather strings into thick modern boards; hf. bd. in yellow morocco* *Burgundy, about* 1150 20 0 0

Written in the abbey of Balerne somewhere near Dijon soon after its reformation by St. Bernard. It is an excellent work of twelfth-century calligraphy; and the larger initials are striking examples of decoration effected by the simplest means; the main patterns standing out in plain ground-white in the midst of fine red lines. The writing is arranged in double columns, and there are thirty-seven lines in each column.

15 ST. LEO THE GREAT, SERMONS AND EPISTLES. *Fol.* 1: INCIPIT LIBER SERMONUM BEATI LEONIS PAPÆ . . *Fol.* 132: Item Tractatus B. Leonis Pape contra Heresim Euthices . . *Fol.* 133: Incipiunt capitula in Epistolis Beati Leonis . .

Folio, FINE MS. ON VELLUM, 187 *leaves, double columns; written in a very handsome style of calligraphy, apparently by more than one hand; with painted initials; bds.*

About 1150 15 15 0

In wonderfully fine preservation; with large margins. Not only is this a fresh and beautiful example of calligraphy; it has likewise considerable value as a rare text. Pope Leo's Epistles belong to the most important section of early Christian literature.

This volume probably formed part of the Pontigny monastic library over seven hundred years ago.

16 HRABANUS MAURUS. INCIPIT PROLOGUS RABANI MAURI IN EXPOSITIONEM IHEREMIE PPHE AD LOTHARIUM IMPATORĒ FILIUM LUDOUICI PII . . . Folio, FINE MS. ON VELLUM, *beautifully written in double columns* (208 *leaves*) *having numerous very large initials illuminated and ornamented with figures of flowers, lizards, fishes, and birds; hf. bd.*

About 1160-70 84 0 0

A magnificent example of French calligraphy and decoration in

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the twelfth century. There are twenty-three large initials, of which the first is ten inches long. The colours are bright blue, red, pink, white, and occasionally a little light green; and they are still as fresh and vivid as they were seven centuries ago.

The MS. is traditionally believed to have formed a part of the library of the great Cistercian Abbey of Pontigny, near Auxerre, celebrated for having been, about the very time this book was written, the refuge of Thomas Becket. It was sold by the Abbé Allard to Sir Thomas Phillipps.

17 HRABANUS MAURUS. INCIPIT PROLOGUS RABANI MAURI IN EXPOSITIONEM LIBRI NUMERORUM . . . Folio, FINE MS. ON VELLUM, *beautifully written in double columns* (85 *leaves*); *with large illuminated initials; hf. bd.* *About* 1160-70 42 0 0

The initials are similar to those in the preceding commentary on Jeremiah; and one of them is ten inches in height. The ornamental work in both seems to have been done by the one hand, but the writing in each is different. They both came however from the same scriptorium—probably in the Abbey of Pontigny.

18 EVANGELIUM SANCTI MARCI, glossatum ab Hieronymo et Beda.

Small 4to., MS. ON VELLUM, 116 *leaves, the text written in a narrow central column of* 17 *lines to the page; the glosses in a smaller hand on the margins; russia*

About 1160-70 28 0 0

This fine specimen of calligraphy is probably English. It is in surprisingly fresh and excellent preservation.—The first page began originally with the word "electus" (in the preface), and the first words on page 8 are "hu xpi filii." (the beginning of the Gospel). Thus in the former instance the words "Marcus evangelista Dei" were omitted; and in the latter "Initium evangelii i". As in this last place there is no room left for any ornamental addition of the missing words, we can only conclude that in both places the scribe was following exactly an ancient and partly defective text.

The first gloss is by Bede, and states that "Marcum pene intactum maiores nostri pretereunt quia pene eadem que Matheus narrat licet quibusdam distincti sint testimoniis ut . ."

19 BEDE ON THE ACTS, REMIGIUS ON THE APOCALYPSE. *Fol.* 1: INCIPIT PREFATIO IN EXPOSITIONE ACTUS APOSTOLOR' BEDE PRESBITERI . . *Fol.* 24: Explicit tractatvs bede presbiteri in actus apostolor' feliciter. *Fol.* 25: INCIPIT (*sic*) EXPOSITIONIS LIBRI REMIGII EXIMII DOCTORIS SUPER APOCALIPSIN . . *Fol.* 139: Explicit exposicio in apocalipsin.

2 parts in 1 vol. folio, FINE MS. ON VELLUM, 140 *leaves, written in double columns; with a dozen large ornamental initials in brownish red ink; bound in red calf*

About 1170-80 36 0 0

This was probably part of the library of the Abbey of Pontigny. At the end of the second book, five columns represent the beginning of a third which was apparently not completed. The first words are: Legimus in ecclesiasticis historiis quod Sanctus Bonefacius qui quartus a beato Gregorio Romane urbis episcopatum tenebat, suis precibus a Foca Cesare imperatore impetraret donari ecclesie xpi, templum Rome quod ab antiquis Pantheon antea vocabatur.

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20 LIBER SANCTI IOB [cum glossis]. Sm. folio, MS. ON VELLUM, *by an English hand; 93 leaves, with the large initial V painted in red, blue, green and yellow, and a curious* MINIATURE *of Job and his three Friends within a circular frame; brown morocco, from the Bateman Museum*

About 1180 21 0 0

The text is written in wide lines, fifteen to the page; the glosses and commentary are written on the margin and between the lines in minute but elegant characters.

21 JOHN BELET (about 1160-70). COLLECTANEA. Sm. folio, MS. ON VELLUM, *with coloured decorative initials; bound in old calf* *About* 1180-90 120 0 0

CONTENTS:

1. BECKET'S PASSION. Incipit passio beati thome martyris Cantuariensis Archiepi. Digne fratres karissimi huius diei preclara festivitas fidelium deuotione frequentata, sollempnis agitur, in qua patris nostri et patrie protectoris, iunictissimi atlethe Thome martyris mors in conspectu Dei efficitur preciosa . .

   This is an apparently unknown *Legendum;* evidently of English origin, from the phrase *protector patriæ,* and possibly anterior to the canonisation in 1173.

2. IOHANNIS BELEHT SUMMA de Ecclesiasticis Officiis . In prima ecclesia prohibitum erat ne quis loqueretur linguis nisi esset qui interpretaretur . . 236 *columns.*

   An extremely valuable text. The date of the book's composition is shown by the author's reference (in his article on the Assumption) to an assertion made by *Helizabeth religiosissima mulier adhuc vivens.* This St. Elizabeth of Treves died in 1165.—There is no mention of All Souls' day here.

3. LIBELLUS DE VITA ET INTERFECTIONE GLORIOSI COMITIS FLANDRIE KAROLI . . a domino Waltero Morinensis ecclesie archidiacono editus . . 54 *columns.*

   A complete and remarkably early text of a document important for the history of the Low Countries. The original was written about 1150.

4. VITA KAROLI MAGNI REGIS IMPERATORIS EDITA AB EINHARDO ABBATE. Gens Merouingorum de qua Franci reges sibi creare soliti erant . . 32 *columns.* An early text of a famous chronicle, complete.

5. VITA SCI AUGUSTINI EPI (edita a Posidio Calamēsi epo) Inspirante rerum omnium facto (re) . . 62 *columns; followed by* Dicta Augustini, 6 *columns, and* Translatio Augustini. 3 *columns.*

6. TRANSLATIO S. NICHOLAI. 4 *columns.*

7. CANTICUM CANTICORUM cum Glossa. 75 *columns.*

8. Description of the Holy Land by Fretellus, dedicated to H. Bishop of Olmütz. 10 *columns, incomplete.* (The original was written at Antioch before 1140.)

9. COLLATIO PAFNUTII ABBATIS de tribus Abrenunciationibus . . 35 *columns.*

10. COLLATIO ABBATIS DANIELIS de Concupiscentia Carnis ac Spiritus. 29 *columns.*

11. COLLATIO ABBATIS SERAPIONIS de octo vitiis principalibus. 39 *columns.*

12. COLLATIO ABBATIS THEODORI de Nece Sanctorum. 32 *columns.*

13. OMELIE de vitiis et virtutibus. 93 *columns, wanting a leaf at end.*

14. SEVERUS DE VITA SANCTI MARTINI (in epistolis et dialogis). 148 *columns, wanting the last leaf, instead of which we find the last page of* Augustinus de Obedientia.

15. LEGENDA DE SCO NICOLAO. 40 *columns.*

16. VITA SCE MARIE. 13 *columns.*

17. MIRACLE in favour of Helsinus, Abbot of Ramsey in England. 4 *columns.*

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18. IERONIMUS de captivo monacho. 5 *cols. incomplete.*

This very valuable and important volume was formerly in the Abbey of Tongerloo, but probably drifted into the library of that house long after its compilation. It may have been transcribed and compiled for John Belet (an Englishman) at Amiens and retained by him so long as he lived. At least Nos. 1-8 of the above list formed a homogeneous whole. (The first five leaves are in a slightly later hand, and were added to make up for a loss of the original first four leaves of the MS.) Nos. 9-18 may have been annexed either by Beleth himself or by a later owner, but even in this division No. 17 indicates an English origin.

Tanner claims Belet, Beleth, or Bylith as an Englishman, although most of the biographers seem to think that he was French.

22 HUBERT THE MONK ON LATIN PRONUNCIATION. QVONIAM NON SOLIS NOBIS NATI SUMUS sed toti mundo natura nos peperit educavit instituit, compendiosam de Accentibus doctrinam ad legendi peritiam rudibus tradere curavi . . . Small folio, MS. ON VELLUM, 8 *leaves, written in double columns, in a fine clear hand, with initials in red; bds.*

About 1180-90 3 10 0

This is probably a work of English origin and calligraphy, although in the latter respect it might as well pass for a French one. The author's name appears in the last line: Orate pro fratre Huberto ut Deus det ei requiem eternam et cito. At the beginning he says, *Would that we, who live under a rule, and who sing by rule, were also regular in our reading! Some pronounce* mulíeres . . *others say* muliéres . . The treatise ends in the middle of the first column of the eighth leaf. Then follow three and a half columns in a different hand resembling the English current or charter style of the same period. They give lists of words with double senses and similar forms; and shew that the writer (probably Hubert himself) did not see much difference in sound between *Scoria* and *Scholia*. One of the last lines of the original treatise draws a distinction between *flagrat* and *fraglat* (*sic*) and a note in red ink says *Fla facit ardorem, fra mitem reddit odorem.*

23 HILARY OF POITIERS. *Fol.* 1: Incipit prologus in uitā beati Siluestri pape . . me de greco in latinum transferre precepisti . . beatissime pater . . Incipit uita. Siluester igitur cum esset infantulus . . *This life ends at the top of leaf* 12 *obverse.* Incipit prefacō in uitā beati Hylarii pictauorum episcopi . . Fortunatus . . Incipit uita Igitur beatus Hylarius. *Fol.* 14: Epla beati Hylarii ad Apram filiam. *Fol* 15*b*: Incipit translacō corporis sci Benedicti Cum diu gens langobardorum infidelitatis sue tenebras . . *Fol.* 18*b*: Explicit translatio corpis sci benedicti ⁊ sce scolastice sororis eius. Pauca de mirabilibus que per beatum Benedictum . . ipso quiescente . . *Fol.* 24*b*: . . cui manet honor et indeficiens semper et usquequaque imperium in scla seculorum Amen.

Small folio, MS. ON VELLUM, 24 *leaves, double columns,* 38 *lines to the column; in a sixteenth-century calf binding, rebacked with vellum* *About* 1190-1200 7 7 0

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24 AUGUSTINUS. OPUSCULA VARIA. *Leaf* 2*b*: Incipit liber beati Augustini de vera religione. *Leaf* 61*b*: Tractatus sc̄i Augustini episcopi [de fundamento ecclesiæ]. *Leaf* 66*b*: Incipit epła quodvult dei dyaconi ad sc̄m Augustinū episcopum. *Leaf* 68*b*: Explic̄ epła quoduultdei diaconi ad Augustinum epm̄ . Incip̄ ep̄ auḡ ad qđuultdm̄ dyaconum. *Leaf* 76*b*: Incipit Liber Aurelii Augustini de diversis heresibus. *Leaf* 109*a*: Commonitoriū beati Augustini epī de heresi manicheorum sub execratione anathematis explicit. Ad aureliū carthaginensem & Augustinum yponensem ep̄os. Scripta salutatoria plena caritate. capło. XXXVIII. Innocenti Aurelio & Augustino ep̄is. *Leaves* 110*b and* 111*a*: Tractat⁹ sc̄i Augustini ad penitentes.

Sm. 4to. (8vo.), MS. ON VELLUM, *finely written in small Gothic letters*, 113 *leaves*, 25 *lines to a page, with four fine painted initials combining interlaced grotesque ornaments, and capitals in red and blue; calf gilt*

Probably written in France at the end of the XIIth century 32 0 0

25 BIBLIA LATINA VULGATA. (*An interesting MS. by an English hand, containing the Latin Bible, from Proverbs to the Apocalypse*). Folio, MS. ON VELLUM, 264 *leaves, double columns*, 40 *lines to the column; with ornamental capitals and initials, and fine marginal decoration; a bold and handsome volume in English calligraphy, with very large margins; in the original boards covered with leather stamped with small tools in the form of roundles, triangles and squares* *About* 1220 40 0 0

The contents of this English MS. are Proverbs, Wisdom, Ecclesiasticus, Ysaia, Jeremiah, Lamentations, Baruch, Ezechiel, Daniel, Hosea, Joel, Amos, Abdias, Jonah, Micha, Naum, Habbacuc, Zephania, Haggeus, Zacharias, Malachias, Maccabees, and the New Testament from Matthew to Apocalypse.—The writing is unmistakably English, and slender and close in form. The red and blue decoration of the large capitals is very delicate.—The composition in sheets is 1-13 in twelves, 14 and 15 in tens, 16 and 17 in twelves, 18 ten, 19 and 20 in twelves, 21 three leaves (the fourth a blank cut away), 22 twelve leaves, and 23 fifteen leaves (the last a blank having been cut away). The flyleaves are portion of a missal of the same age.

On the last leaf are some notes by an English physician of Edward VI's time and the earlier years of Elizabeth. They include the details of "A medicine for Costiueness" and memoranda of bequests of certain books (Herball and Medicine) to certain friends. His christian name seems to have been Richard. One of his friends was the Rector of Stoke Eckeus. The word "Kember" is written on the first page.

26 PETRI DE RIGA AURORA, *i.e.* BIBLIA VERSIFICATA. 12mo. (small 8vo.), FINE MS. ON VELLUM, *written in a beautiful minute thirteenth-century hand, with rubricated headings and initials; 178 leaves; bound in calf* *About* 1220 10 0 0

One of the earliest and finest MSS. of this book which have come into the market. It is usually seen in fourteenth-century copies.

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The last part of the work contains the Acts of the Apostles, followed by the Acts of St. Denis as a supplement. These are written in rhyme.

The MS. was probably written in the monastery of St. Denis, but in the year 1599 it was presented by a Toulouse bookseller to the Jesuit College at Agen.

27 GRATIANI COLLECTIO DECRETALIUM . . . Small folio, MS. ON VELLUM BY AN ENGLISH HAND, 195 *leaves, double columns,* 55 *lines to the column, with numerous painted initials; hf. bd.* (*Reading Abbey,*) *about* 1225 18 0 0

With James Bowen's name and the date 1745 written on the first leaf. There are also two leaves of paper prefixed by him, giving within ornamental designs a neatly written account of the book.

The first leaf of the MS. is missing, but it only contained a part of the Tabula; the work itself is complete, beginning on what is the fifth leaf of the book.

This is a similar handwriting to the Gregorius described above, but the letters are much smaller and the number of lines more numerous.

The last two leaves contain a number of papal rescripts which do not belong to the text but are supplementary in matter.

28 A SET OF SIX PICTURED ILLUSTRATIONS ON VELLUM to some Bible or Psalter executed probably in Southern France; *exhibiting the very finest and most precious work of the thirteenth century, extremely delicate and skilful in design, and executed with marvellous power. They have been laid down upon thick leaves of crimson paper, and bound in a* roy. 4to. volume, *in citron morocco* ?*Provence, about* 1230-40 480 0 0

No 1 is a roundel 6½ inches in diameter. An inner circle or wheel with gold umbo and spokes is turned by a king, crowned and with long grey hair, who sits behind it. In the space between the rim of the wheel and the outer rim of the roundel there are twenty-four compartments enclosing thirty-six figures on gold backgrounds, all of biblical character or suggestiveness.

No. 2 is a rectangular figure (8 inches by 5) with six medallions at the corners and sides. In the interior are two large ovals, one containing Christ seated in glory, and the other David playing the harp. Both figures have red or chestnut hair. The four upper medallions have the symbols of the Evangelists. In the two lowest are a musician playing the viol, and David playing the harp. In all cases, the hair is red, and the background gold.

No. 3 a rectangular figure (7¼ × 4¾ inches) with six internal medallions, and six smaller ones in the border. They all represent Scriptural scenes or texts on gold grounds, and in all the hair of the figures is dark red.

No. 4 a rectangular figure (7 × 4¼ inches) representing the stem of Jesse with 9 internal medallions of the subject; and having four smaller ones at the corners which exhibit players on musical instruments. Above the form of the sleeping Jesse, the first words of the Psalms are written in white in the characters which printers call Lombard uncials. All the figures are red-headed except Jesse whose hair is black.

No. 5 a rectangular design (8 × 4¾ inches) in nine medallions representing the Last Judgment. The various sections comprise about seventy figures mostly of red-haired persons, male and female. The lowest section gives the mouth of Hell and is on a dark ground. The others have gold grounds.

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No. 6 a rectangular design (8 × 4¾ inches) is a continuation of the last, and shews in the upper half Heaven on a gold ground, and in the lower Hell on a black ground. There are over sixty figures in the two places. Three medallions at the top represent virtues, three at the bottom vices.

It would be fruitless to expect to find another set of thirteenth-century pictures, as delicate, as fine, and as beautiful as these. They were all done by one artist. The head of the art department of the Berlin Museum considers them as Spanish work; the cataloguer of the Ashburnham collection as North French or English; the beauty of the drawing and the fondness for red hair seem rather to point towards Provence.

29 PSALTERIUM Latinum (WITH GOLDEN CAPITALS). Sm. 4to., FINE MS. ON VELLUM, *in an extremely regular and beautiful hand*, 20 *lines to the page, with a superb interlaced* B *at the beginning, and several large ornamental capitals in rich orange gold upon blue and green; oak boards covered with deerskin* *About* 1240 40 0 0

The B referred to above is elaborately shaped by means of interlacing lines in various colours upon a gold ground, the gold ground resting on a dark blue diaper pattern. The letters EATUS VIR are inserted in the lower compartment, but the whole page is occupied. The first of the orange-gold letters is a D on leaf 19; the next another D on leaf 31; the third a Q on leaf 41; the fourth another D on leaf 42; the fifth an S on leaf 53; the sixth an E on leaf 67; the seventh a C on leaf 80; the eighth a D on leaf 82; the ninth a D on leaf 94; the tenth another D on leaf 140. Some additions were made towards the end of the volume for the purpose of converting the book into a Primer, at the beginning of the fourteenth century, by modifying the Litany and otherwise. Where this was done is shown by a rubric on leaf 138 "So wer da wilt einē selt⁹ sprechē vor di sundē. vnd di lebendigē der spreche al se her na geschreben steit." We may assign the origin of the MS. to some place not far west of Cologne.

30 BIBLIA LATINA VULGATA. *Leaves* 1-8 *Index of Chapters. Leaf* 9 *blank cut away. Leaf* 10: Genes,⁹ In principio creauit ds celū & terrā . . *Leaf* 250 *end of Apocalypse. Leaf* 251: Apocrifa ezre. Liber esdre pphe . . *ends on leaf* 258. *Leaf* 259: Annotationes in Apocalypsim . . *Leaves* 261-267, *contain the prefaces of St. Jerome to the various books. Leaf* 268 *begins the list of Interpretations of Hebrew names which breaks off imperfect at the word* Matheus *on leaf* 274.

Small folio, MS. ON VELLUM, *probably by an English hand; 274 leaves, double columns, 57 lines to the column, with numerous large painted initials; rough calf* *About* 1240-50 50 0 0

This fine MS., a triumph of minute calligraphy, comprises the Psalter. It is of North French or possibly English workmanship.

31 GREGORII DIALOGI. 104 *leaves*, 27 (*sometimes* 28 *and* 24) *long lines to the page, About* 1240.—LICINIANI, Episcopi ecclesie Valentine, EPISTOLE ad Gregorium. 69 *leaves in double columns*, 30 *lines to the column, About* 1260.—2 vols. in 1, sm. folio, MS. ON VELLUM *by Spanish*

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hands, not quite perfect, in fine bold calligraphy with ornamental initials, two of them figured and one formed of elaborate interlacements; in an early binding (repaired) of the fourteenth century, the end leaves form a liturgical MS. with neum-music . (*Leon?*) 1240-60 21 0 0

The Epistles of Licinianus are very rare.

32 GREGORII IX DECRETALES CUM GLOSSA. *Page* 1: Gregorius VIIII Eeps seruus seruorum di dilectis filiis doctoribus et scolaribus . . *Page* 432: . . Expliciunt decretales dni Bertrandi in prima parte z in scda . . Finito libro Referimus grām atqꝫ laudeꝫ dno yhuxpo . Ego leonardus de groxis ciuis mutine huius (*sic*) apparatū in hāc compilatioē decretalium Fideliter scripsi in xi nomine die mercurii xii intrāt Iulio I mill° CCxli. Ind⁹ xiii dno Frederico impāt Rꝫ

Folio, FINE MS. ON VELLUM, *written in quadruple columns, the inner two on each page containing the text, and the outer two the Apparatus or Gloss; with numerous ornamental and grotesque initials, and* FIVE MINIATURES, *one to each book; bound* *Modena*, 1241 63 0 0

An early and valuable MS. written in the very year of Pope Gregory's death. It is also interesting and important as giving the name of an unrecorded scribe and the exact date of his work.

The illustrations are: 1. The Pope enthroned receiving the book from a kneeling monk, some standing figures and architectural ornament in the blue background. On the same ground to the right of the figures the text begins in gold with GRE | G°R I | US U | IIII | To the right is a long initial F with a large grotesque bird in its extension.—2. On a ground of hard burnished gold, a prince with shaven crown receives five standing figures, who come to complain that the people do not pay the tithes. The colours are red, brown, green, and light blue.—3. A scene within a basilica; a priest elevating the host at the altar, eight figures bowing behind him, four of them tonsured and four laics.—4. A Bishop celebrating a marriage; the groom (with two men behind him) putting the ring on the finger of the bride, behind whom are two maids.—5. A prisoner, with his hands tied, with an accuser on his right and a woman on his left, is brought before a seated bishop.—A good many grotesque figures of animals are found in the pen-and-ink decoration, chiefly blue and red, that borders each column of the text on every page.

33 GILBERT FOLIOT. GILLEBERTUS SUPER C. C. [SERMONES IN CANTICA CANTICORUM] In lectulo meo per noctes quesiui quem diligit anima mea. Sermo . . *Fol.* 87: . . Explicit. INCIPIT PROLOGUS BEATI BERNARDI Abbatis super tractatum de Gracia et Libero Arbitrio . . Incipit tractatus . . *Fol.* 96 *reverse:* SENTENTIE PHILOSOPHORUM . . *Fol.* 108: . . Liber sce Marie de Regali Monte.

Small folio, FINE MS. ON VELLUM, 108 *leaves, written in double columns; with painted capitals, and having several curious drawings on the margins; in excellent condition, in*

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GILBERT FOLIOT. [Sermones in Cantica Canticorum] *continued:*—

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the original binding of wooden boards covered with white leather *About* 1250 30 0 0

Written in the Abbey of Royaumont (Regalis Mons) near Paris, which was founded by St. Louis in 1227. The rubricator, who was apparently also the illustrator, was an artist of considerable skill and fancy. On leaf 13, he has added a head on the margin in continuation of the ornamental line from the initial P; something similar on leaves 20, 24, 32, 37, 60, 68, 71, 83; on 46 a white griffin rampant on a red roundel; on 49, a rustic preaching or protesting with outstretched finger; on 50, two men carrying a basket slung upon a bar supported on their shoulders, before whom a grotesque dog stands upright; on 56, within a roundel, a green tree or double fleur-de-lis, on one side of which is a warrior with a red shield, in the mail and helmet of the early twelfth century, who strikes with his sword at an upright beast like a grotesque lion, on the other side; on 57, two similar grotesque animals fighting; on 66, another hybrid animal; on 72, a grotesque lion; on 79, a very curious horned dragon with a head at each end, biting his tail; on 92, a fight between a grotesque lion and a rustic whose weapon is a flail with a ball at the end. This last is a striking picture.

34 VIRGIL. P. Virgilii Maronis Æneidos libri XII. 8vo., MS. ON VELLUM, *neatly written in very small minuscules by an Italian scribe,* 124 *pages,* 40 *lines to a page, with* 12 *red and green ornamental initial letters of interlaced and grotesque design; the first three leaves of a later period* (*about* 1350) *than the rest of the volume; with numerous marginal and interlinear notes in minute calligraphy of different hands and periods; russia gilt* *About* 1250 42 0 0

35 AUGUSTINUS. *Fly-leaf:* In hoc volumine continentur hii libri bi aug. videlicet Retractacionum primus et secundus. Contra achademicos tres libri. De vita beata lib. vii. De ordine libri ii. Lib. primus et secundus Soliloquiorum. De immortalitate anime lib. vii. De moribus ecclesie catholice lib. vii. De moribus manicheorum lib. vij. De libero arbitrio lib. iij. De Genesi contra Manicheos libri ii. *On last leaf:* Liber sce marie regalis montis.

Small folio, MS. ON VELLUM, 216 *leaves, double columns,* 35 *lines to the column; oak boards covered with white leather* (*Royaumont*) *about* 1260 16 0 0

This is one of the books written in the scriptorium of the royal foundation of Royaumont founded by St. Louis.

36 BIBLIA LATINA VULGATA. 12mo., PRETTY MS. ON VELLUM *in minute characters by an English hand,* 611 *leaves, double columns,* 40 *and* 41 *lines to the column; with numerous small illuminated initials enclosing tiny and delicate Miniatures; in a purple velvet binding* *About* 1260 40 0 0

A description is inserted in the handwriting of the late Professor J. H. Middleton who owned the little volume, and who has noted the deficiency of six leaves. He says, "The writing and the miniatures are of exceptional delicacy and beauty."

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37 EZECHIEL. *Page* 1: Pars prima Ezechielis pphete . . *Page* 3: . . Incipit liber primus Omeliarum beati Gregorii pape in primam partem Ezechielis . . *Page* 117: Explicit liber primus Omeliarum . . Incipit pars extrema eiusdem pphe . . *Page* 119: Incipit liber scds Omeliarum . . *Page* 231: . . per omnia secula seculorum Amen. Small folio, FINE MS. ON VELLUM, *written in double columns, with rubrications; well preserved, in the original binding of wooden boards covered with a rough skin* *About* 1260 20 0

Two notes on the last page convey an interesting history. The first is "Liber sce Marie Regalis Montis," implying that it belonged (about 1260-70) to the Abbey of Royaumont. The second is "Iste liber defuit de armario Domini Regis," written about the same time (1270) and may be read either as recording an actual fact, or as guarding against a possible loss. In either case, it implies that the volume formed part of the royal library of St. Louis.

38 BIBLIA LATINA. Old Testament from Proverbs to Malachi (which is followed by Tobias), and the New Testament entire (except the last leaf of the Apocalypse). Small 4to., MS. ON VELLUM *in a handwriting of remarkable beauty, the New Testament in a smaller hand than the rest, 60 and 64 lines to the column; russia binding, from the Ashburnham library* *About* 1260-65 14 0 0

There are some MS. Notes, one of which shews that Henry Vernon was the owner about the beginning of the sixteenth century.

39 PSALTERIUM CUM GLOSSIS. Folio, MS. ON VELLUM, 224 *leaves, written in double columns; hf. bd.* *About* 1270 35 0 0

A grand MS. containing the text of the Psalter written in very large and bold letters with the Gloss in small thirteenth-century writing between each section. Besides innumerable large initials painted and floreated in red and blue, with occasional grotesque decoration, there are *eight* very large initials splendidly illuminated on a burnished gold ground, some of them in the interlaced style, as for instance the great B of the *Beatus vir*. There is also a small picture of King David painted in gold within the initial C of the prologue.

At the end of the last Gloss (on the Lauds) is an inscription: Finito Xpe rex libro, sit benedictus.

That the thirteenth century was considerably advanced we see from the frequency of certain forms; the small final s, the t beginning to break through its transverse bar, the d without an upright.

40 BREVIARIUM (ad usum quendam Anglicanum). 12mo., MS. ON VELLUM, *written in black and red in a fine small thirteenth-century hand; with initials and capitals decorated in green, red, and blue; bound in smooth dark morocco with gilt edges* *About* 1270 25 0 0

A curious and interesting volume, of antique character. The proof that it was used (and probably also written) in England is found in the marginal additions which were made early in the fourteenth century, so as to give by reference directions for the commemoration of St. Ethmund the King, St. Ethmund the Bishop, St. Thomas the Martyr. As for the use to which the book should be ascribed, it is neither

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Roman, Sarum, nor York; but it was probably in York that the additions were made.

The arrangement is as follows:—The Temporale is complete from Advent to the 26th Sunday after the Oct. of Pentecost. Then, immediately and without a break, follows the Proprium Sanctorum from St. Mark's Day to St. Clement's (25 April to 23 November). Next, after a break of half a page, the Prop. SS. from St. Andrew to St. Ambrose (30 Nov.—4 April). Then, after a break, the Commune Sanctorum, which is preceded by two additional inserted leaves in the same fourteenth-century hand as above mentioned. The additions on the margins of the Prop. SS. include the following names: Robert of Molesme and Peter Martyr, Peter the Bishop, Barnabas, Corona, Lambert, the 11,000 Virgins, Ethmund the King, Ethmund the Bishop, Thomas of Canterbury, William the Bishop, Antony, Julian, Matthias the Apostle, and Gregory.

The Temporale includes the office of the Trinity, but not that of Corpus Christi.

41 BIBLIA LATINA VULGATA, cum Prologis Hieronymi et Interpretationibus Hebraicorum Nominum. Small folio., MS. ON THIN VELLUM, 328 *leaves, written in small neat Gothic letters double columns,* 56 *lines to a page, by an Anglo-Norman or Northern French scribe, with numerous* FINELY ILLUMINATED INITIALS, *some with figures of saints, grotesques, etc.; ornamental pen-letters with marginal decorations; the flyleaves occupied by legal documents with various signatures, including one of* HARDOUIN DE ROCHEFORT; *calf* *About* 1275 70 0 0

42 BIBLIA LATINA. Small 8vo. (12mo.), MS. ON UTERINE VELLUM, *written in double columns, with* 51, 52, *or* 53 *lines to each column, painted ornamental capitals and running titles in blue and red; gilt binding* *About* 1280 15 15 0

A pretty example of minute calligraphy. A leaf or two of the prologue before Genesis is cut away.

43 ANTIPHONARIUM CISTERCIENSE. Folio, MS. ON VELLUM (218 *leaves*), *with large painted initials chiefly in interlaced style and bearing grotesque figures, with a final picture of extremely rude and archiac pattern, representing the Almighty within a mandorla;* MUSIC *and text together on every page; in oaken boards covered with goatskin, the lower part of the leather hanging loose* *About* 1290 35 0 0

Probably written in North Italy. The Gothic writing is very fine and regular throughout. Towards the end there are additions of about the same age but in a different hand. In the original scribe's work we find the Office of the Trinity, and in the supplementary part that of the Crown of Thorns—two very early examples of their use. The picture of the Almighty referred to above is painted on a blue ground, the seated Deity is robed in white, red and green; he has light brown hair and a short reddish-brown beard, and is represented as a young man. The nimbus is green dotted with white and bears a yellow cross. The drawing is as rude and archaic as though it were a faithful copy from a model of the tenth century. The mandorla is edged with red, yellow, and green.

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44 BIBLIA LATINA VULGATA. Sm. folio, FINE MS. ON VELLUM, 339 *leaves double columns*, 60 *lines to the column, with* 50 MINIATURES *and borders, and* 30 *illuminated initials; the first leaf of Jerome's prologue, and some of the historiated initials cut out; red morocco extra, gilt edges*
About 1290-1300 130 0 0

Exquisitely written in beautiful minute characters with admirable regularity. The illumination is wonderfully fine, so fine, indeed, as to make this volume, in spite of its mutilations, one of the loveliest and most remarkable examples of French thirteenth-century art. The immediate ground of the initials and miniatures is usually burnished gold, but behind the gold and outside it are grounds of dark diapered work. The writing is, although so small, round and open and very clear, looking at a distance more like Roman than Gothic letters. The *s*, *l*, and *b*, rise to a considerable height above the lines. The writing is not of the English or Anglo-Norman type, but the designs, although better and more artistically executed, and richer in colouring, are exactly similar to those which we see in English and French thirteenth-century Bibles, the faces being drawn in the same way with fine lines looking like pen-and-ink work. The Psalms are not included in the text, designedly, and the arrangement is as follows:—After Kings, we have the Prophets from Isaiah to Malachy, next Proverbs to Ecclesiasticus, then Chronicles, Job, Tobias, Judith and Esther. The New Testament succeeds, Gospels, Acts, Epistles, and Apocalypse, with Baruch, Esdras I, Nehemiah, and Esdras II at the end.

Nicolas Dongin received this MS. from his mother at Troyes in 1484; and N. Jartrier bequeathed it to his grand-nephew, or great grandson, in 1534. These facts appear in memoranda on the fly-leaf.

45 JUVENAL. D. Junii Juvenalis Satyræ cum notis interlinearis et marginalibus. Small folio, MS. ON VELLUM, 55 *leaves written in very small semi-Gothic letters*, 35 *lines to a page; vellum; formerly in the libraries of P. Pithou, Antoine Loisel, President Le Peletier, and the Duc de Berry*
About the end of XIII century 36 0 0

"Ce volume contient, sur les marges, de longues notes d'histoire et d'érudition dont l'écriture est du XIVe. siècle."—*Cat. Rosny.*

46 BIBLIA LATINA VULGATA. *Leaf* 1: Prologus. Incipit epla sci ieronimi pbri ad pauliñ de omnib' diuine hystorie libris . . *Colophon on leaf* 430: Finito libro referamus grā χρο | Viuat in cel' marinus nomine felix. *Leaf* 469, *end of Table of names.*

Small folio, NOBLE MS. ON VELLUM, 469 *leaves, double columns*, 58 *lines to the column, written in a small upright Gothic letter; with* 83 MINIATURES *mostly within large initials, and* 59 *large decorative capitals richly* ILLUMINATED; *blue morocco extra, gilt edges* *About* 1300 400 0 0

This is one of the best preserved and finest examples of the class of thirteenth-century Latin Bibles. The largest miniatures are accompanied by stiff borders, and the entire mass of the illuminated decoration is of the style of the thirteenth century, and French in character. Some of the miniatures are in compartments united to form a kind of illustration on a large scale in which the blue colour is the most intense element in the scheme of blue, white, red, green and

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gold; and the drawing done in fine line-work like the action of pen-and-ink, has a delicate and earnest effect resembling the best achievements of thirteenth-century drawing. Although the writing belongs probably to the very end of that century, the illustrations may be taken to represent the ablest design and colouring of its school.

47 PSALTERIUM, preceded by a Calendar, and followed by the Canticles, the Athanasian Creed, and the Litany. 16mo., MS. ON VELLUM, *with* 12 *small* MINIATURES *in the Calendar*, 8 MINIATURES *of somewhat larger size enclosed in the chief initials of the text, and several illuminated initials and capitals with borders and half borders* (*heavy prolongations of the outer upright limbs of the letters*); *russia, gilt edges, with clasp* *Hainaut, about* 1300 36 0 0

Written in some monastery of the Dominican Order, as the entries in the Calendar amply betoken. The first leaf of the Psalter text with the words "Beatus vir" is deficient, and the Litany breaks off soon after the beginning of the supplications. Amongst the saints in the Litany are Quinten, Lambert, Amandus, Vedastus, Bavo, Germanus, Bertin, Aghata, Genoveva, Ghertrude, and Aldegund.

48 JOHN OF DAMASCUS. Ioannis presbyteri Damasceni quatuor libri de Ineffabilibus . . de Seculo . . de Dominica Dispensacione . . de Fide et Baptismo . . 86 *leaves*—SUMMA DE ANIMA. 78 *leaves*—2 vols. in 1, 16mo., MS. ON VELLUM, *written in double columns in minute but clear Gothic characters, with rubricated headings; bound in calf* *About* 1300 4 0 0

Written upon very fine vellum in double columns, in the style of the little Bibles in the thirteenth century.

49 GREGORII IX DECRETALES CUM GLOSSA. Folio, FINE MS. ON VELLUM *in quadruple columns*; 326 *leaves, with a great number of illuminated and painted initials, but wanting the first five leaves and having, therefore, only* FOUR EXQUISITE MINIATURES *painted in delicate French style on diapered grounds; bds. covered with modern stamped pigskin* *About* 1300 78 0 0

The Initials and the Miniatures are of purely French execution. The writing of the book itself was done in Italy about 1300. The four miniatures are: 2, Discussion of Monks and Nuns; 3, nine figures of Clerics; 4, a picture of a Marriage with nine figures; 5, a Bishop receiving a complaint, with nine figures. All are on diapered grounds. The large illuminated initials are strikingly fine work throughout the book.

50 GREGORII IX DECRETALES CUM GLOSSA. *Page* 1: Decretales . . *Page* 2: *list of contents.* *Page* 4: Gregorius eps seruus suorū dei dilectis filijs doctoribus et scolarib⁹ . . *Gloss:* Gregorius in huius libri principio qnq3 precipue sunt prenotanda . . *Page* 180: . . Explicit liber primus dec . . *Page* 181: . . Incip. liber ij . de iudicijs . . *Page* 325: . . Explicit prima pars appātus decretalium . . *Page* 327: Incipit liber tertius de vita et honestate clericorum . . *Page* 457, *at foot of the gloss:* ber nar dus. *Page* 460: . .

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Explicit liber tercius . . *Page* 461: . . Incip. lib. iiij de sponsalibus z mijis . . *Page* 510: Explicit lib. iiij. Incipit l. v. de accusatiōib⁹ . . *Page* 634: Explicit liber v. Textus decretalium . Et est finis . Deo gratias Amen. *At foot of the gloss:* Explicit aparatus decretatalium (*sic*) s'e ptis decretalium Deo gratias Amen . .

Roy. folio, FINE MS. ON VELLUM, *each page containing two columns of text written within two columns of gloss; with a great quantity of handsome painted initials*, THREE VERY LARGE MINIATURES AND TEN SMALL ONES, *painted by a contemporary of Giotto; in wooden boards partly covered with leather* *About* 1300-1310 92 0 0

The pictures are remarkable examples of early Italian art. They represent the first period of emancipation from the sombre colouring of the thirteenth century. Some parts of the burnished gold ground have flaked away; but the designs and figures are untouched. The first Miniature represents the Pope enthroned listening to the arguments of two ecclesiastics who kneel while they urge their cases, four assessors sitting on each side of the Pope. 2, 3. Two initials in the text below contain half-length figures. The fourth represents Christ enthroned, two angels behind Him, three seated figures on each side of Him (including Apostles), and below Him two men kneeling in prayer. The fifth is the figure of a hooded doctor enclosed in an initial. The sixth is a bishop in council receiving a roll from a kneeling monk; the seventh, below this, is a reading figure within an initial. The eighth contains thirteen figures all kneeling except the celebrant who lifts the holy bread above the altar. The ninth is a bust in an initial below. The tenth represents a wedding, the groom just placing the ring on his bride's finger, with five other figures. The eleventh is a bust in an initial below. The twelfth contains six figures and shows a kneeling man complaining to a higher bishop or Pope against an inferior bishop who turns away behind him. The thirteenth is the bust of a prince in the initial below.

51 THOMÆ AQUINATIS liber tercius (de Incarnatione Christi).

Small folio, BEAUTIFULLY WRITTEN MS. ON VELLUM, *in double columns*, 45 *lines to the column; with a miniature of the Saint expounding within the first initial* A, *the framework of the initial continued into a three-quarter border gilt and painted, the upper line ending in a male figure bearing a sword and shield* *About* 1310-20 21 0 0

At the end is a table of the forty Distinctiones into which the book is divided.

The following lines are written at the end by the scribe:—

Qui non assuescit virtuti dum juvenescit
A vitiis nescit discedere quando senescit.
Non a prebendo recte prebenda vocatur
Sed magis a precio cujus amore datur.
Scriptor qui scripsit cum Xpo vivere possit.

52 JACOBI DE JANUA LEGENDA SANCTORUM. *Leaf* 1: Incipit prologus sup. legēdis scoꝝ qs ɔpilauit Fr. Jacobꝫ Januensis . des ordine frm predicatorū . . *Leaf* 2: . . De aduētu domini . . *Leaf* 193: . . Anno igitur domini

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JACOBI DE JANUA LEGENDA SANCTORUM, *continued:*— £ s. d.

Mcccxii in Kalendis ianuarii obiit Dns Jacobus dc'us godar sacerdos capellonus ecclesie sci Bartholomei in Leodio. Qui dedit nobis hunc librum quē dicunt vitā aureā sive novam legendam de sanctis . . Liber iste est ecclie sci iacobi ī leodio. *On the reverse of* 193 *an additional life* "De sancto Godehardo epō hildesemēsi et ɔfessore." 194, 195, 196 *blank.*

Small folio, MS. ON VELLUM, 193 *leaves, double columns; 46 lines to the column; calf neat* *Liege*, 1312 25 0 0

This, for its age, is one of the most valuable MSS. of the Legenda Sanctorum now extant.—The first fly-leaf is part of a thirteenth-century Josephus; the second fly-leaf bears an inscription "Ex libris Divi Jacobi Leodii in Insula" (about 1600) and on the reverse "Liber iste est monasterii sci Jacobi in insulis Leod." The final fly-leaf is portion of a thirteenth-century Breviary with neums.

53 BIBLIA LATINA VULGATA. *Leaf* 1 *blank. Leaf* 2: Incipit epla sci ieronimi pbri ad paulinum de omnib; diuine hystorie libris epīm. Frater Ambrosius tua m̄ munuscula pfens . . *Leaf* 5: In principio creauit deus celum et t'ram . . *Leaf* 462: . . Explicit Apocalipsis. Incipiunt int'pretatōnes hebraico7 nominum. *Leaf.* 499: . . Expliciunt . .

Thick folio, GRAND ILLUMINATED MS. *on* 499 *leaves of vellum; another in double columns in a square and regular Italian Gothic hand, with* 81 MINIATURES, 75 ILLUMINATED INITIALS, *and an equal number of decorative borders and half borders, besides a vast quantity of flourished and ornamental capitals; bound in oak boards covered with old Italian or French red morocco, bearing on the sides the arms of the Elector of Bavaria* (*about* 1770-80) *and on the back the initials B. P.* (*Bibliotheca Palatina*) *About* 1320 400 0 0

Above the Elector's arms, the late Mr. Stuart of Aldenham Abbey has added his crest and motto *Nobilis Ira.* The book fetched £490 at his sale at Christie's in March, 1895.

This magnificent Bible was executed entirely at the same place and period; but, strange to say, down to leaf 263 the decoration is entirely of French thirteenth-century style with rigid half-borders, and the fine drawing of faces and forms which look like pen-and-ink work under colouring. But from that leaf forwards, the ornamentation is Italian in character, notwithstanding a mixture of French-looking figures and faces. In this second part the border-work is entirely Italian, and is accompanied by a number of grotesque accessories; but the figures are usually imitations of those in the French work. The place of origin was perhaps Milan or some other city of Lombardy.

54 BRITTON. *Page* 1: Edward par la grace deu Roys de engletere e seygn de yrlande etc., a tuoz ses feals e suggez de Engletere ede yrlande etc. Pes egrace e saluacioun de franche pes entre le people qe est en nostre protectioun . . Auoins les leis qe lem ad use en nostre realme auant ces liures fet mettre en escrist . .

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Small folio, MS. ON VELLUM, 83 *leaves*, 52 *lines to a full page; with a border and a pictured initial on the first page; blue morocco, with a Grolieresque pattern on the sides, by Thompson of Paris* *About* 1320 75 0 0

This is the celebrated compilation of the laws of England which goes under the name of Britton, a lawyer of Edward I's time, but the actual origin of which is unknown. The historiated letter on the first page gives a picture of the King receiving the book from its supposed compiler.

This MS. was written in England, and the first 59 leaves are in a Gothic book-hand. The other 24 leaves are in a neat square upright charter-hand. The composition of the volume is in quires of eight: 1-7, 9-11 in eights, and 8 in three leaves—perfect. It was in 1834 in the hands of Paulin Paris, a note by whom is pasted inside the cover.

55 PSALTERIUM, cum Symbolo, Litania, etc. 16mo., ILLUMINATED MS. ON VELLUM, WITH 6 PRETTY MINIATURES (*in initials, on a burnished gold ground*) *and numerous marginal decorations forming borders with designs full of grotesque fancy; brown morocco, gilt edges, with the bookplates of Lord Kilmorey Flanders or Brabant, about* 1320 65 0 0

A CHARMING LITTLE VOLUME. A few leaves at the end, originally blank, have been filled up in a fifteenth-century hand with additional prayers. Some leaves are absent at the beginning of the Psalter.

56 WHERWELL PSALTER. Psalterium Latinum, cum precibus, litania, et symbolo. Smallest 4to., MS. ON VELLUM, *with illuminated large initials, and a great number of capitals in brilliant gold; calf*

Wherwell in Hampshire, about 1320 55 0 0

An interesting volume regularly and beautifully written before the year 1340, and bright with an unusual quantity of fine gold ornamentation.—There is a Calendar on the first six leaves, containing most of the usual English names, and also some obits. On the 14 March we find *Obiit Matildis de Littelton bone memorie Abbatissa de Wherewell.* She died in 1340, and this was added at the time. On July 7 is added a note of the death of John de Columbers; on Sept. 18, that of Hegeline de Columbers; on the 19 October, John le Columber Miles. These are all 14th Century additions.

The Calendar has directions in French at the bottom of each page. The first is "Gardez la primere p'me apres la typhaine e de iloec cuntez v iors z le primer dimenge apres auerez septuagesme. pur elore Alleluia." Between the Calendar and the first page of Psalms, 16 leaves are inserted in a hand of about 1380; which gives the Office of the Virgin. On the reverse of the sixteenth of these leaves is written "Iste dominus Ethelredus rex fundatores. Et Alfritha regina fundatrices hujus monesteri e Wheruelle."

In Henry VIII's time the book belonged to Simon Chopper.

57 JOHN GARLAND (*about* 1190-1250). *Fol.* 1: Cartula nostra tibi mandat dilecte salutes | Multa videbis ibi si non mea dona refutes . .

Smallest 4to. (square 12mo.), MS. ON VELLUM, 20 *leaves; old calf* *About* 1320 7 0 0

Entirely written in rhymed verse.

On page 38, there is a subscription (above the words Explicit

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contemptus mundi) from which we get the name of the scribe as YVRARDINUS.

In forty-three lines of prose minutely written on the lower half of p. 38 and the upper half of 39, there is an analysis of the poem in which the author is twice mentioned and the title of the book given as "liber magistri Johannis de Gallandia, qui solet vocari Cartula vel liber de contemptu mundi."

John Garland is claimed both in England and France. He was a man of great repute who died in Paris in the twelve-fifties. Roger Bacon was a friend of his.

58 IBN SERAFION. TRACTATUS PRIMUS [secundus etc.] BREUIARII IOHIS FILII SERAPIONIS MEDICI . . *Fol.* 118*b*: Completum est postremum Agregati ex libro Medicine editione Iohis filii serapionis. Et hunc librum transtulit magister Gerardus Cremonensis (*sic*) de arabico in latinum . . *Fol.* 119: AMPHORISMI IOHIS DAMASCENI . . *Fob.* 120*b*: . . Deo gratias .

Folio, MS. ON VELLUM, *in Italian semi-Gothic characters; 122 leaves, with a fine historiated initial and border on the first page of text; an illuminated initial on leaf* 14; *an initial with a curious border figure on leaf* 26; *another illuminated initial on leaf* 36; *an historiated initial on leaf* 53; *another initial on fol.* 67; *two illuminated initials with one figure, on fol.* 74; *and a curious outline drawing in a blue initial on fol.* 119; *bds.* *About* 1320-30 21 0 0

A very rare MS. Ibn Serapion has been considered the first Arabic writer upon medical science. His Breviarium has had a great reputation ever since it was written about a thousand years ago, but it is never seen now. It was in the twelfth century that Gerardus of Carmona (in Spain) translated it from Arabic into Latin.

The artistic work on the first page of text is fine and picturesque. The figure of the author, over three inches in height, stands upon a demon's head, from which the border-stem falls downwards till at the bottom it curls over and encloses a hybrid rabbit-looking animal, while on an extension of the line a yellow bird with brown wings is standing.

The name "Maestro Antonio da Parma" is written on the first page in a hand of about 1400.

59 HILDESHEIM PSALTER. Psalterium, preceded by a Calendar and followed by the Athanasian Creed, the Litany, and the Office of the Dead. Thick 12mo., MS. ON VELLUM, *with* 11 MINIATURES (2 *large and* 9 *small*) *painted usually in red, blue, and light green on a gold ground; purple morocco, gilt edges, with a silver clasp*

Lower Saxony, about 1330 45 0 0

The Calendar contains the names of St. Godehard (both festival and translation) and St. Bernward (festival and translation), who were successive bishops of Hildesheim in the first half of the eleventh century. They are also both invoked in the Litany. This is sufficient proof of the origin of the MS. There is further evidence in some nearly obliterated papers in German, which occupy three pages (left blank by the original scribe at the end of the book) and of which several words are still traceable, betraying the Westphalian dialect of

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the writer.—Forty-four leaves of paper are added at the end, containing Psalms and Prayers with Music, in a fifteenth-century hand, and the same writer has intercalated some leaves of vellum in the body of the book with similar matter.

The Miniatures are singular examples of the art of north Germany, and resemble rather the designs of the early block books than any other artistic work of the fourteenth century.

60 VINSAUF (Geoffroy de). POETRIA NOVELLA. *Fol.* 1 *blank.* *Fol.* 2: Incip liber poet'e nouelle magri ghuill'i anglici missi ab ipo rege āglie ad Innocētiū pp^{m} iiij ad sui cōg^{r}tula^{ez} . Prohemiū . Papa stupor mūdi, si dix'o pp^{a} nocēti | Acephalū nom̄ t'bũa t.' si capd' addā | Hostis erit nom̄ metri . . *Fol.* 77: . . Iam mare transcurri . . *On the reverse:* Quem pape scripsi . . *Fol.* 78: Explic' liber poetrie nouelle dō grās Am̄ | Nom̄ fortuna, studiū cas^{9} z genitura | Vict^{9} z affect^{9} hītus fac̄ z cōsulit hora.

Small 4to., MS. ON VELLUM, *with painted initials;* 14 *lines of verse to the page, with a great number of closely written prose glosses on the margins; bds.*

(*Ravenna?*) *about* 1330 15 0 0

Vinsauf was an Englishman and served as an agent between Richard Cœur de Lion and the Pope. A short chronicle of King Richard is ascribed to him.

It is by an error of the scribe that the Pope's name appears as Innocent IV (1243-1254). It was to Innocent III (1198-1216) that Vinsauf addressed his Poetria Novella, which was an effort to restore the old classical metres in the place of the monkish rhymes which had become the favourite form of verse. It has been printed in Leyser's collection of mediæval poetry.

The *Expositio*, or set of glosses, has a colophon which states that it was made by a *sufficientem virum ad petitionem scolarium Ravennensium.*

61 DURANDUS IN SENTENTIAS. *Leaf* 1: Incipit scriptū sñiarū dni fris durandi de sco porciano ord' pd. magistri in theologia et epi aniciensis. FRATER SIMON COMITIS DE NEAPOLI ORDINIS PREDI. St deus i celo reuelans mist'ia . . *Leaf* 117: Explicit nouū scriptvm super pmū sñia^{z} cōpilatum per frēm durandum de sco portiano ordinis frm pdicato^{z} sacre thōlogie doctorem et epm Anitieñ. *Leaf* 119: Hic incipit nouū scriptū sup secūda snia^{z} . . *Leaf* 197: Explicit scptū . . *Leaf* 198: Explicit tabula. *Leaf* 199: Hic incipiūt qōnes edite de nous sr 3^{m} sentencia^{z} . . *Leaf* 265: Expliciunt q̄ones . . *Leaf* 266: Explicit tabula. *Leaf* 267: Hic incipiūt q̄ones sup 4^{m} sñia^{z} . . *Leaf* 398: Explicit. hoc scriptum super quatuor libros sñia^{z} Dni fris durandi de sto portiano ordis frm pdicato^{z} excellentis doctoris in thōlogia ac epi Anicinēsis fecit scribi parisius fr Symon comitis de Neapoli eiusdeȝ ordis þ manus Wilh. de Kyrkeby scriptoris anglici lincolniensis dyoc'. Anno dni Mo. CCCo. t'cesimo sexto. Amen. *Leaf* 400: Explicit tabula.

Divided into 2 vols. folio, FINE MS. ON VELLUM *in*

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DURANDUS IN SENTENTIAS, *continued*:— £ s. d.

double columns, 62 lines to the column, with an immense number of decorative letters, four richly illuminated initials, and borders with scant ivy leaves. On the first page is a FINE MINIATURE *on a diapered and chequered ground, and on the lower arm of the border beneath, a design of a hunter on horseback blowing his horn and chasing a deer with a big hound. On the first page of part II is a pen-and-ink sketch of a hound following a hare; while on the opening pages of III and IV, we see similar sketches of the hare chasing the hound. Bound in green velvet, gilt edges, from Lord Ashburnham's collection* 1336 150 0 0

This fine MS. is valuable not only artistically, but also as preserving for us the name of an English scribe, William of Kirkby in Lincolnshire, who was in Paris in 1336, and transcribed the volume by order of Simon Comitis (del Conte or de Conti) of Naples, one of the heads of the Dominican order in Paris. The escutcheon painted on the border at the foot of page 1 is probably English. It is *argent*, a rampant lion *gules*, crowned *or*. There are various grotesque figures on the first page of the book, and the ornamentation in colours and gold seems to be by a French hand, not that of William of Kirkby who was only the scribe.

Guillaume Durand de S. Pourçain, called Doctor Resolutissimus, was Bishop of Anicium (Puy en Vélay) from 1318 to 1326, and then Bishop of Meaux till his death in 1334.

62 THE COURTENAY PRIMER. HORÆ B. V. M., Psalmi Penitentiales, Litania, et Officium Defunctorum, cum Calendario

8vo., MS. ON VELLUM, *with illuminated initials and capitals, a border to every page, those of the Calendar being particularly striking, and executed in the old Anglo-Norman style, with little Miniatures and grotesque figures; old calf*

Written probably in Bruton Abbey, Devonshire, about 1340 96 0 0

With about 500 emblazoned escutcheons painted on the lower margins throughout the book, which give to the MS. the character of ONE OF THE EARLIEST ENGLISH ARMORIALS IN EXISTENCE. Among them is the bearing of Bruton Abbey, in which it is to be conjectured that the MS. was written. The proof that the book was in the possession of Edward Courtenay, Earl of Devonshire (who died in 1418), or of some one intimately connected with him, is to be derived from a list, in French, of Advowsons in Somersetshire, "q sount en lez mains Mon̄ Sr le C le D", written on the second last leaf in a hand of about the year 1400.

The book is in large missal characters, purely Gothic, twelve lines to the page and every page has its border, chiefly of thirteenth-century style, but with sparse ornaments of single leaves and flowers. The bottom line of the border has some sprays of this rough decoration thrown out into the space below, and between them the armorial bearings are painted. The Calendar is in a smaller hand, but ornamented more profusely. The heavy framelines of the borders are painted in dark colours, and look like imitations of enamelled metal-plaques. The first leaf of the text and some other leaves in various places are wanting. The last four leaves of the book contain a story in Norman-French from the Legendary, in the same hand as the

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Calendar, occupying three pages; the fourth page contains the list of Advowsons already mentioned; the fifth and sixth pages are in Latin, and contain "Prophetia Hermerici," beginning "Ab origine mundi vi mvcxxxvi."

The Calendar omits David and Chad, John of Beverley, Dunstan (added in a later hand), Wenefrid, Erkenwald, and Hugh, as well as the Nat. of Swithin, and the transl. of Frideswid. It has the translation of Wulstan (7 June), a festival not belonging to the uses of Sarum, York, and Hereford.

In the Litany, among the saints invoked, are Edmund, Oswald, Alban, Dunstan, Botulph, Etheldreda, Sexburga, Mildred and Frideswide.

The text of the Hours differs slightly in some places from the usual Sarum form, but it belongs to the type. In the commemorations of Saints which appear at the end of the Lauds, the office of St. Edmund the King is found, while Andrew and Thomas of Canterbury are omitted.

The obit of Sir John Clifford is recorded in the Calendar on the 19 May, in a handwriting contemporaneous with that of the text. In July another obit is given, partly illegible. The name looks like Schobbinol.

63 PSALTERIUM, arranged for daily use, with Lections, Hymns, etc. 16mo., *illuminated* MS. ON VELLUM, *with* 8 *pretty* MINIATURES, *within initials on a burnished gold ground, and numerous illuminated capitals with borders terminating in grotesques; old stamped calf* (*repaired*) *with clasp* *About* 1340 31 10 0

Written by a North German scribe though the decoration is probably Flemish. At the beginning has been added a Calendar (wanting the first two leaves) followed by hymns, etc. This additional matter was written at Cologne as is shown by the entries in the Calendar of the following saints' names:—St. Gereon, St. Paulin, St. Severin, St. Cunibert, the Eleven Thousand Virgins (all rubricated), St. Heribert, St. Evergislus, St. Maurin, the Three Kings, St. Maternus and St. Annon.

In the seventeenth century the book belonged to a lady of the name of Binsfelt. The deaths of her father (in 1622) and a brother are recorded in the Calendar.

64 ANDREÆ (Johannes) . . *Fol.* 1: Incipit nouella Iohās andree super sexto libro decretalium . . *Fol.* 165: . . Explicit nouella Iohīs andree. Incipit nouella de reg. iur. edita a Iohanne andree . . *Fol.* 251: Explicit nouella Iohīs andree super titulum de reg. . Vinum scriptori debetur de meliori

Folio, MS. ON VELLUM, 251 *leaves, double columns, written in a hand of Italian character, and with ink of Italian weakness; but decorated with a* MINIATURE *and* 74 *elaborately illuminated initials by a French artist, ivy-leaf borders on several pages in their oldest and simplest style; old calf* *About* 1340 48 0 0

With the signature of Jacques Spifame Bishop of Nevers in 1557, two years before he joined the Calvinists in Geneva, and nine years before he suffered death at their hands. A note on the fly-leaf states that the MS. belonged to M. de Chavannes in 1680, and to M. Ditau in 1730.

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65 LUCANI PHARSALIA, CUM GLOSSIS INTERLINEARIBUS ET MARGINALIBUS. Small folio, MS. ON VELLUM, 135 *leaves, with initial letter and border illuminated in gold and colours; calf* *About* 1340 9 9 0

A valuable manuscript. On the last page is a curious MAP OF THE WORLD, in two circular diagrams. According to an inscription on the second leaf the volume was in 1388 bought from Bartholomeus de Verona by B . . quondam Andree de Bargharia.

66 BIBLE (PART OF THE). *Leaf* 1: Psalmus dauid . . Benoit est li homs qui nala mie au conseil des felons et ne sesta mie en la voie des pecheurs et qui ne se sist mie en la chaire de pestilence. *Leaf* 24: . . Mame sahert au paviment . . *The remainder of the psalter is deficient. Leaf* 25: qui est meilleur q marchandise . . *Leaf* 35: Ci finent les paboles salemō Et si comence ecclesiastes . . *Leaf* 39: . . commence cantiqua cantiquorvm. *Leaf* 41: commence le liure de sapience . . *Leaf* 49: commence ecclesiastique prologue . . *Leaf* 72: . . commence Ysaie . . *Leaf* 96: . . commence ieremie le prophete. *Leaf* 97 *is not the first leaf of the part it belongs to. Leaf* 124: Ci finent les lamentations iheremie . . commence baruch *Leaf* 125 *ought to be preceded by another leaf now absent. Leaf* 127: Ci fine baruch . . commence ezechiel. *Leaf* 131: tu esteras an uespre æuant eulx si come il trepassent . . *it breaks off here imperfect.*

Folio, *Gothic letter*, 131 *leaves, double columns, forty-eight or forty-six lines to the column, with* 12 MINIATURES, 13 *illuminated letters, and numerous painted capitals; old russia extra, Harleian tooling* *About* 1345 80 0 0

A part of Guyart des Moulins' French Bible with Miniatures of high quality. The first PAGE has David and Goliath on a reddish diapered ground, and David playing his harp on a bluish similar ground. Leaf 7, David kneeling, gazing upwards at the Deity, on a brilliant chequered ground. Leaf 11, a similar picture on a ground of blue diaper. Leaf 15, the fool who hath denied God, on a brilliant chequered ground. Leaf 19, Chanters at the pulpit. Leaf 23, the Trinity (Father, Son, and Dove) on blue diaper ground. These are all in the Psalms and are executed with special care. The others are on leaves 36, 39, 41, 49, 72, 127; and are not quite so good. The accessory ornament is occasionally very splendid.

67 GRADUALE. 8vo., ENGLISH MS. ON VELLUM, 113 *leaves, written in red and black Gothic letters, with illuminated and painted initials and borders; with the* MUSIC; *in the original oak boards covered with goatskin* *About* 1350 42 0 0

Written wholly in Latin with the exception of portions of the Marriage Service which are in English. It originally comprised about 120 leaves, but several, including one or two at the end, are missing. In the Litanies are invoked the names of St. Swithun, St. George,

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St. Alban, St. Edmund, St. Birin, St. Athelwold, St. Dunstan, St. Cuthbert, St. Edith, St. Bridget.

On a flyleaf is written in Latin, in a fifteenth century hand, a form of indulgence. The signatures "Adam Bernardus" (fifteenth century) and "Richard Savage March the 25 Anno dmin" (*date blotted out*) are inscribed on another flyleaf. The latter is in a seventeenth century handwriting and was perhaps written by Richard Savage, fourth Earl Rivers.

69 ROMAN DE LA ROSE. *Leaf* 1: Ci commence le romant de la rose Ou l'art d'amours est toute enclose. [Par Guillaume de Lorris et Jehane de Meun]. Small folio, MS. ON VELLUM, *finely written in Gothic letters*, 188 *leaves in double columns of* 30 *lines to a page; with* 1 *large and* 16 *small illuminated historiated* MINIATURES, *two of which have been added from another manuscript, and numerous illuminated initials; old calf* *About* 1350 150 0 0

On the first leaf is written:—*Che livre chi apartient a bernard hairon appoticaire demourat en la rue a poirtes devant la grosse teste, car si deventure il est pdu en luy rapporte et il donra le vin Tesmoing Hairon.* The two added miniatures are of very similar execution to the others and may indeed be by the same hand.

70 GUILLEVILLE. Le Pelerinage de la Vie Humaine, par Guillaume de Guilleville. Small folio, MS. ON VELLUM, 75 *leaves written in Gothic letters by a French scribe, in double columns of* 48 *lines to a full page; with* 111 *small* WATER-COLOUR DRAWINGS *within yellow frames, averaging* $2\frac{1}{2} \times 1\frac{3}{4}$ *in.; green morocco, lettered "li Romans dv Moisne"* *About* 1350 120 0 0

Ends: Chi fine li rommans du moisne
Du pelerinage de vie humaine
Qui est fait pour le pelerin
Qui en che monde tel chemin
Veult tenir qui loise a boin aport
Et quil ait du ciel le deport
Prins sur le romman de le rose
Ou lart damour est tout enclose
Pries pour celui que le fist
Qui la fait faire et qui lescripst
Frere prurentier a anon
Dieus renge boin guerdon

71 BREVIARIUM ROMANUM cum Calendario. 8vo., MS. ON VELLUM, *beautifully written in neat Gothic letters by a French scribe, about* 575 *leaves, double columns; with numerous large illuminated historiated and ornamental initials, some of which contain delicate* MINIATURES *of one or more figures, besides innumerable smaller illuminated and painted initials and pen letters; some of the pages surrounded by borders of spiked ivy leaves, etc.; old calf gilt* *About* 1350 96 0 0

A finely written manuscript in excellent preservation.

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72 JACOBUS DE CESSOLIS. HIC INCIPIT PROLOGUS super Ludo Scacorum . . . Incipit liber qui intitulatur de moribus et officiis nobilium. Tractatus de Ludo Scacorum . . . *At end:* EXPLICIT LIBER . . A FRATRE IACOBO DE CESULIS COMPILATUS. Small 4to., MS. ON VELLUM, *beautifully written; in a limp parchment wrapper*

About 1350 19 0 0

A very fine copy of a famous book, one of the most popular productions of the Middle Ages. The author, who died towards the close of the thirteenth century, combined a mastery of the game with a laudable desire to convert the moves into moral maxims.

73 TREATY OF BRETIGNY in 1360. EDWARD PAR LA GRACE DE DIEU ROY DENGLETERRE, Seignour Dirlande et Daquitaigne A ceux qi cestes lettres verront Salutz . . *Page* 91: Explicit tractatus pacis inter Reges et Regna Anglie et Ffrancie, ex parte Regis Anglie . . Sequitur Tractatus de Belleuill & de deliberationibus Ducis de Berry et Comitis Dalenceon. *Page* 99 : . . Sequitur de Donacione Principatus Aquitanie facta per Regem Anglie Edwardo Principi Wallie . . *Page* 112 : Sequitur tractatus Cartonensis ex parte Regis Ffrancie Iohannis. *Page* 113 : Iehan par la grace de Dieu Roy de France as touz ceux qi ces lres verront . . *Page* 190 : Sequitur quedam relaxacio facta per Regem Ispanum Regi Anglie de Vasconia. *Page* 191 : Noverint uniuersi . . Nos Alfonsus Dei gratia Rex Castelle . . *Page* 208 : Sequitur de Treugis Scoc. capt. anno Dni Mllmo ccc lvij apud Berewicum super Twedam. *Page* 209 : Ceste endenture faite a Berewyk sur Twede le tierce iour Doctobre Lan de grace Mill ccclvij par entre les hounrables peres en Dieu Iohan Arceuesque de Seuerwyk [*sic*] primat Dengleterre . . *Ends on page* 220.

Small 4to., FINE MS. ON VELLUM ; *bound early in the sixteenth century in bds. covered with rough whitish leather*

(1360) 96 0 0

EXTREMELY INTERESTING AND RARE; PROBABLY INDEED UNIQUE. It is one of the copies made by the English secretaries at Bretigny (near Chartres) for the use of the King of England (who here, as may be remarked, drops the title of King of France), and must have been carried back by Edward's officers to London on his return. When it passed out of the archives we cannot know.—About 1550 it belonged to a Londoner: "iste libare constat Robarte Beauschamp drap. de Londris," an inscription to which another has added the words "a teylour." Above this is another inscription "The preyse of the buke is xxvi ob. qa." After this it fell into the hands of Claude (Fauchet), and at a later period of the Abbé de Clapeyron. Of these two names everything except the word Claude has been erased. Their full forms must consequently have been derived from an old description, probably the one to be found in Le Long's Bibliothèque Historique de la France.

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74 BIBLE D'HERMAN, *or* GENESI DE NOSTRE DAME SAINTE MARIE. *Leaf* 1 : Dont demandent ioseph tous vont en sa maison | Tous ensemble lui crient merci saincticsmes hon | Ayes merci de nous ou certes nous mourron | . . *Leaf* 43 *reverse:* . . Aies de moy merci pierres sainticsmes hon | Qui scez bn̄ que mon pē te fist iadis pardon. *Here the MS. stops unfinished.*

Folio, MS. ON VELLUM *in a fine batarde hand, double columns, with* 222 MINIATURES IN GRISAILLE, *the very finest and most interesting of their kind, most of them drawn within a framework of* 3½ *by* 2½ *inches; calf*

About 1375-90 900 0 0

Probably illustrated by one of the artists who worked for the Duc de Berry. The drawing is marvellously able and skilful, and altogether in grisaille except for occasional slight dashes of reddish colour, as for instance over some of the faces. It would be impossible to find a set of drawings of the time executed with more freedom and grace, or more typical of the best French work of the late part of the fourteenth century. Fine illustrations of this kind are seldom to be met with.

The work itself is as a text extremely rare, all the known copies being apparently imperfect. The author seems to have been one of the earliest of the trouveres, Guillaume Herman or Hermant, who was born at Valenciennes towards the year 1100, and who seems to have always written in North French or Roumans. The following are descriptions of a few of the miniatures:—

Page 9. Jacob is received by Pharaoh. The venerable old man, half-kneeling and supported from behind by one of his sons, is apparently about to kiss the king's hand. Behind the king, who is seated, are some courtiers, and following behind Jacob are his sons.

p. 23. Moses and Aaron cast their rods before Pharaoh, and they become serpents.

pp. 24-27. On these pages are illustrated the other miracles which they perform.

p. 29. Moses and his people are marching through the divided waters of the Red Sea. Moses, who is in front, has a staff in his right hand and behind him follow six others, two of whom are children and one a woman carrying a basket upon her head.

p. 33. Battle between the forces of Moses and Amalek. All are in armour and carry swords and shields.

p. 38. David on a cushion is playing the harp before Saul who is seated on his throne.

p. 39. David and Goliath. David has just slung a stone at the giant whose face is streaming with blood. The giant is armed with a spear and sword, but David has only a sling attached to a staff, which he is wielding with both hands. In the next miniature David is shown cutting off the giant's head.

p. 40. Coronation of David. On the right the high-priest is placing the crown on the king's head; on the left, another priest is handing the sceptre to him.

p. 44. Solomon does penance for his sin of idolatry. He is naked except for a loin-cloth and is being scourged by four men.

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BIBLE D'HERMAN, *continued*:— £ s. d.

p. 52. An angel appears to Zacharias who has on a bishop's mitre and is in a kneeling position, swinging a censer before the altar.

p. 55. The Annunciation. The Virgin, a prayer-book in front of her, is kneeling before an altar. The angel Gabriel is flying from heaven towards her.

p. 57. The Nativity. The Virgin, propped up by a pillow in bed, is suckling her infant which is in swaddling clothes. At the foot of the bed is Joseph, who is sitting on a chair, his hands leaning on a staff.

p. 58. The Circumcision. The operation is being performed on a table supported by trestles. Three men are present besides the Virgin and another woman.

p. 60. The visit of the three Wise Men of the East. They are all crowned, and the foremost one is offering his gifts to the infant Jesus who, clasped in his mother's arms, is stretching out his hands to receive them. Another miniature on the same page shows the angel appearing in their sleep to the wise men, who, with crowns on their heads, are sleeping together in one bed.

p. 63. Baptism of Christ. He is naked and standing up to his waist in the river Jordan, while John the Baptist is anointing his head. An angel is carrying his garments.

p. 65. The imprisonment of John the Baptist. A gaoler, whose keys are hanging from the end of a staff which he carries in his right hand, is imprisoning him in a tower.

pp. 67-68. The Temptation of Christ, depicted in three miniatures. The first shows the devil holding a stone in his right hand and inviting Christ, who grasps a bible in his left hand, to prove his divinity by commanding the stone to be made bread. In the second Christ is seated on a pinnacle of the Temple (here represented as a building of the size of a small cottage) and is tempted to throw himself down by the devil who is standing on the ground. In the third the devil is showing Christ, who is seated on top of a mountain, the kingdoms of the world, here represented by five buildings. The Evil One is represented as a black dwarfish figure with horns, a tail, and fingers and toes like claws.

p. 70. Christ appoints Peter the head of his Church on earth (*Math.* xvi. 18). Peter, represented as a monk, stands, with Christ behind him, before an altar above which is suspended a papal tiara.

p. 85. Death of the Virgin Mary. Her body is outstretched on a bed, while her soul, represented as a naked woman, is being taken up to Heaven in a sheet by two angels. Another angel, carrying a vessel, stands by the bedside, at the head of which are the apostles, and at the foot, St. Peter holding a torch in his right hand.

p. 86. A coffin containing the body of the Virgin is being carried to the grave, by mean of poles on each side of it, by Christ and the apostles, one of whom is reading prayers from a book. A Jew who has impiously laid hands on the coffin has had his hands cut off and they are seen sticking to it; another has been struck to the ground.

75 TREATISE ON THE TEN COMMANDMENTS. *Leaf* 1: Decem precepta euugel. Siþen it is as crist seiþ in þe gospel þat eūy man or woman þat wol entre in to þe kyndom of heuene moste kepe þe comañdementis of god to þe whiche kepiḡ no man may pfytliche come wtouten knowynge of hem. þerfore it is nedeful to eūy man or woman willinge to entre in to þe blisse for to wite which ānd how many þei ben . . .

12mo., MS. ON VELLUM, 51 *leaves neatly written in*

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£ s. d.

Gothic letters with rubrics and painted initial letters, probably by a West of England scribe; brown levant morocco by Bedford *About* 1380 42 0 0

On the upper margin of one of the pages is written the following inscription in a fifteenth century court hand "Ad curiam mañii dominorum decani ⁊ capituli ecclie cath. Welleñ tent. apud Chittlyhaḿ." This must refer either to Chittlehampton in Bucks. which belonged to Tewkesbury monastery, or to a place of the same name in Devonshire. On another page is inscribed in the same handwriting the name of a certain Walter Baynton, member of a Wiltshire family which Sidney in his Treatise on Government says is equalled by few of the nobility in antiquity of possession and name.

76 MANDEVILLE. *Page* 1: Coḿe il soit ainsi que la terre doultre mer Cest assauoir la terre saincte de promission entre toutes autres terres soit la plus excellente . . *Page* 3: . . Ie Iehan de mandeuille chlr ja soit ce que ne soie dignes, nes et nourris dangleterre de la ville de saint albain, qui passe la mer lan Mil CCC et xxij . . *Page* 197: . . Et ie Iehan de mandeuille dessusdit qui me parti de ntre pais et passay la mer lan de grace Mil CCC et xxij qui mainte terre et mainte pais ay puis cerchie et qui ay este en mainte bonne cōpaignie et veu maint beau fait combien que ne fise onqs beau fait ne belle empr ne autre bn de quoy on doie tenir compte et qui maintenant suy reuenus a Repos maugre moy pour gouste artetiqs qui moy destroignent en prendre soulas en mon chief repos et en recordant le temps passe ay ces choses compulees et mise en escript ce quil me puet souuenir lan de grace mil CCC lvij du XXXV an que ie men pti de nre pais Si prie atous les lisans . . . p tous siecles et p tout temps Amen Explicit

4to., MS. ON VELLUM, *with one bordered initial, illuminated, on the first page; brown morocco antique* *About* 1380-90 25 0 0

Written by a French hand. The scribe was unable to understand the passage in which the author says that we English have two letters, þ and ȝ, which the other people know not, and consequently does not give it clearly; but he has made the Arab cry of faith more nearly correct than it is found in most of the MSS.—thus: *La elech ella* [allah] *machomed rosel alla.*

The author is made to say that he departed in 1322 and returned in 1357, and the time of absence from his native country is specified as thirty-five years.

77 ROMAN DE LA ROSE. *Leaf* 1: Cy est le Roman de la Rose | Ou lart damour est toute enclose. | Mainte gens dient quen songe | ne sont que fables ⁊ que mensonge | . . *Last leaf*: . . Ainsi oy la Rose vermeille | A tant fu Jour et je mesveille. | Explicit.

Square folio, MS. ON VELLUM *in a small cursive hand,* 157 *leaves, double columns,* 34 *or* 35 *lines to the column;*

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ROMAN DE LA ROSE, *continued:—* £ s. d.

with ornamental initials, and 13 MINIATURES *in Grisaille style executed with pen-and-ink; in an old parchment binding over wooden boards* *About* 1380-90 80 0 0

The illustrations are clever French work of the late part of the fourteenth century. The present first leaf is of more modern execution, having been supplied in the seventeenth century to make up for the loss of the original first leaf. It has two grisaille pictures.

Miniature No. 2 on the sixth leaf represents seven figures dancing, two blowing horns, and a tenth looking on. No. 3 is the lover doing homage to Cupid, two figures. No. 4 is the lover and the lady on leaf 29, just at the place where "comēce maistre iehan de meun dit clopinel." No. 5 Reason bidding good bye to the lover. No. 6 Faulx semblant, Jalousie, and Love. No. 7 Jean de Meun writing. No. 8 Malebouche, Abstenance, and Faulx-semblant. No. 9 Love addressing the armed Barons, six figures. No. 10 Venus in a cart drawn by doves. No. 11 Genius hearing the confession of Nature. No. 12 Genius as a bishop preaching to seven persons. No. 13 Venus setting fire to a tower in which three persons are visible.

78 OVIDII METAMORPHOSES. *Leaf* 1: (I)N noua fert animus mutatas dicere formas | Corpora . . *Leaf* 72, *last line:* Ipse parens egeus nato porrexit ut hosti.

Small folio, BEAUTIFUL MS. ON FINE VELLUM, *leaves* 1-72, 36 *lines to the page written in an exquisitely fine and regular small Gothic; with two* MINIATURES, ONE BORDER, *and four large* ILLUMINATED INITIALS; *calf* *About* 1390 105 0 0

A splendid example of Italian calligraphy and ornamentation. A warrior whose sword is thrust upwards into the body and mouth of a dragon occupies the gold ground which represents the initial letter I on the first page. His helmet or bassinet is red; his arms and legs are covered with plate armour; his shirt is of mail with a surcoat; and the dragon is green. The border is of the Italian sparse kind, with curves, wreaths, and gold stars. The same warrior, but having a steel helmet and yellow leggings, stands with his sword on his shoulder at the beginning of book 3. The four illuminated initials (books 2, 4, 5, 6) are brilliant letters in gold and colours.

The text does not proceed further than line 420 of Book VII. There are minute glosses on some few pages.

79 HORÆ BEATE MARIE VIRGINIS etc. ad usum Romanum (pro ecclesia quadam Pictaviana)

Small 4to., ILLUMINATED MS. ON VELLUM *written in red and black in French lettres batardes,* 92 *leaves,* 16 *lines to the page; with* 10 FLOREATED BORDERS *having ivy leaves,* 7 MINIATURES MOSTLY ON A CHEQUERED BACK GROUND, *and numerous initials in gold and colours; in blue velvet binding* *About* 1390-1400 60 0

In the style of the MSS. which were done for the Duc de Berry towards the end of the fourteenth century.—The Calendar contains the following entries in red ink: Hilary, Bishop of Poitiers, Rudegund Queen of France, St. Denis, and Martin Archbishop of Tours. In black ink, we find 27 Jany. St. Julian Bishop of Le Mans, 11 May Mamertus Bp. of Orleans, 26 June Translation of St. Hilary, 7 Sept. St. Clodvald, 27 Oct. St. Fronto, 9 Nov. St. Maturin, 17 Dec. St. Lazarus, 18 St. Gatian.

The last two leaves contain a poem commencing "Ce sont les parolles que disoit nre seigneur"

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80 LUCANUS. In xpi nomine amen. Incipit liber primus luchani. Corduba me genuit . . . Bella per emathios plus quam civilia campos . . *Last leaf:* . . Obsedit muris calcantem menia magnum. Explicit liber decimus . Deo gratias Amen. Small folio, MS. ON PAPER, *Italian Gothic letter*, 111 *leaves*, 35-38 *lines to the page; calf, from the Phillipps collection* *North Italy, about* 1400 7 7 0

The first twenty-three pages are crowded with glosses; but the remainder of the book is comparatively free from them . . At the foot of the first page there is an inscription "Bibliothecæ Alexandrinæ" and beneath it a stamp "Bibliot. Bossianæ Alexandrinæ."

81 PONTIFICALE ROMANUM. Small folio, *Italian* MS. ON VELLUM, *written in red and black, with* 18 MINIATURES, *accompanied by illuminated borders, and numerous ornamental initials, etc.; also* MUSIC; *in the original oak boards, newly covered with stamped pigskin, from the collection of Sir Thomas Phillipps* *About* 1400 42 0 0

The miniatures, painted within large initial letters on gold grounds, represent the bishop performing the various episcopal offices. The book originally comprised 162 leaves, but two (part of the *Ordo ad benedicendum imperatorem*) have been cut away. At the beginning have been added two leaves, written at a later period, containing the *Ordo ad fundandam ecclesiam.* At the end, following after the list of contents of the volume, have been added a tract by Thomas Aquinas, entitled "De defectibꝫ qui cōmittūt circa eukaristiā sm reuerēdū doctorē Thomā de aq̄no ordīs p̄dicato ℣," 2 pp., and "regl'a ad īueīendū prīcipiū lune," 6 pp.

82 HUGO DE S. VICTORE. Soliloquium Mgri Hugonis de arra anime, 48 *pp.*—Gnotosoliton Hugonis, 28 *pp.*—Formula Nouiciorum, 41 *pp.*—Speculum S. Bernardi, 10 *pp.*—Liber Sancti Augustini de Ebrietate, 13 *pp.*—in 1 vol., small 4to., MS. ON VELLUM *with rubricated headings and initials; in the original oak boards covered with stamped leather, bearing brass bosses on the lower cover, and a lettering under a piece of transparent horn on the upper cover* *Louvain, about* 1400 10 0 0

It is marked as "liber monasterii Canonicorum Regularium Vallis Sancti Martini in Lovanio." The piece of horn is fastened on with a thin brass frame, and is in perfect preservation.

83 HISTORIA ALEXANDRI. Incipit liber de gestis magni Regis Alexandri totius orbis conquestoris. Egipcii scientes mensuram terre vndasque maris . . *Fol.* 47 : . . duodecima Alexandria est que dicitur Egiptus. Explicit liber magni Alexandri . .

HISTORIA TRIUM REGUM. *Fol.* 1 : Cum venerandissimorum trium Magorum ymo verius trium Regum gloriosissimorum universus mundus ab ortu solis usque ad occasum laudibus et meritis iam sit plenus . . *Fol.* 46 : . . Explicit historia trium Regum Beatorum.

2 vols. in 1, small folio, MS. ON VELLUM, 96 *leaves*

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HISTORIA ALEXANDRI etc., *continued*:— £ s. d.
including three blanks, 36 long lines to the page; in the original wooden boards re-covered with calf
Written in England about 1400 12 0 0

Two famous mediæval Romances. On the last leaf, by the side of the colophon, a later writer (about 1420-30) has added the words "qd. w. ysham", as though claiming to be the original scribe.

84 RICHARD ROLLE OF HAMPOLE. THE PRICK OF CONSCIENCE. Small folio, FINE OLD ENGLISH MS. ON VELLUM, 137 *leaves, with seven illuminated capitals, rubricated headings throughout; in a seventeenth-century calf binding* *About* 1401 45 0 0

A book of great and singular value, in consequence of its numerous variations from the ordinary text of MSS. It is in admirable preservation, and has only lost one leaf, the first of "The Entre" (or introduction), and the second from the end. Thus it begins—

And no quyk creature bot þay
As in þis booke is wele contende
Who so wole here hit to þe ende
God almyȝty shal be thonne,
As he is nowe, boþe God and mon.

The variations between this and the following MS. are curiously great. The first MS. in far and away superior to the other in the tuneful and easy movement of the metre; which may indicate the hand of a clever editor. It is certainly not so close to the original text of Hampole as is the other copy.

The last fourteen lines run as follows: Nowe is the last parte of this bok sped | And alle the materes there in be red | The whiche conteneth as ȝe myȝt here | Bothe generalle and specyal ioyes sere | For oure lordes loue swete Ihesu | Prey for hym specyally that hit drew | That ȝyue he lyue God saue hym hameles | And mayntene hys lyf in alle godenes | And ȝif he be dede as falleth kyndly | That God on his soul haue mercye | And bryng hitte to that blysful place | Where ioye euer is and eke solace | To the whiche place he us alle bryng | That for oure heele on rode con hyng. MCDI.

85 ——— Another MS. of the same. *Fol.* 1: and ȝaf hym skille witt ȝ mynde | Ffor to knowe gode ȝ ille | And þto ȝaf hym witt ȝ skille | . . *Fol.* 112: . . Her endeþ þe pricke of conscience. Finito libro reddatur gloria Xpo. Qui scripsit carmen sit benedictus Amen. *Fol.* 113: To goddes worschipe þat der vs bouȝt | To whom we owen to make our mone | Of our synes þat we han wrouȝt | In ȝouþe and elde wel many one | þe seuene Salmes are þurȝ souȝte | In schame of alle our goostly foon | And in englische þei be brouȝt. *Fol.* 119: Ffor on þi payne whoso þynke In worldly welþe haþ no delyte . . *Ff.* 120-122 *blank*. *Fol.* 123: Gladnesse to glade wiþ, bones meke | In lownesse to lerne me to lyue | Lord I þee þat biseke | þe þeues gilt was forȝeue | Hangynge on rode . . *Fol.* 130: In heuene kyngdome me to sesen | Graunte oon god & psones thre. Amen, Amen, Amen. Explicit cōmentū in 7 Psalmos penitentiales in Anglicis.

Small 8vo., MS. ON VELLUM, 130 *leaves*, 39 *lines to the page; old English rough calf, with the bookplate of Maurice Johnson* (*about* 1740) *About* 1410 36 0 0

The date written at the end, which appears to be 1223, is of

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course the addition of a later age. Two leaves are deficient at the beginning of the Pricke of Conscience; and one leaf is missing at the end of the Penitential Psalms, as well as another at the beginning of the Commentum.

The book came to Maurice Johnson in 1710, after having belonged previously to John Hardy.

The end-lines of the Pricke are: And ȝe that have herde this tretys redde | That now is brouȝt to an ende yspedde | For loue of our' lord Jhesu | Pray for hym specialy that it drewe | And for him also that this boke hath writen here | Wheth' he be in wat' or lond fer or nere | As for the moost synful man that lyueth by brede | That God forȝeue him hise synes er he be dede | And ȝif thei lyue bothe God saue hem harmles | And mayntene her lyfe in al goodnesse | And ȝif thei be dede as falleth kyndly | God of her soules haue mercy | And brynge hem bothe into that blisful place | Wher ioye is ay and solace | To the which place he us alle bringe | That for us made heuen erthe and al thinge.

86 TACITUS, Annales, libb. XI—XVI. Cornelii Taciti Actorvm Divrnalivm Avgvstae Historiae liber vndecimvs incipit. Nam Valerium Asiaticum bis consulem fuisse . . *On leaf* 72 *ends Book XVI of the Annals. Leaf* 73 : . . Actorum Diurnalium XVII incipit (*i.e. Lib. I. of the Historiæ*) . . *Leaf* 160: Incipit XXI fœliciter (*i.e. Lib. V. of the Historiæ*) . . *Leaf* 165 *ends with* Mutianus in Syria, Apponius in Mœsia, Fabianus in Pannonia. *Ulterius non inveni nec pvto inveniatur.* Explicit Anno Domini Mccccx.

Small folio, MS. ON PAPER, 36 *lines to the page, written in a clear semi-Italic character; old gilt russia, with the arms of Pius VI on the sides, from the Drury and Phillipps collections* 1410 **12 0 0**

MSS. of Tacitus are very rare. This copy contains XI—XVI of the Annals and I—V of the Historiæ.

87 VALERIUS MAXIMUS. *Leaf* 1: Valerii Maximi factorum dictoꝫq3 memorabilium ad Tiberium Cesarem liber primus . . *Leaf* 122 : . . Explicit liber nonus Valerii Maximi Deo gratias Amen.

Small folio, ILLUMINATED MS. ON VELLUM, *Gothic letter*, 122 *leaves, double columns*, 35 *lines to the column, with a great number of ornamental and illuminated initials, besides* 9 BEAUTIFUL MINIATURES *within so many of the larger initials, and handsome wreathy borders of Italian style; green morocco, gilt edges, by Thompson of Paris* *Florence*, 1418 **96 0 0**

The first page of text has a fine border, with a charming miniature of the author dressed as an Italian lawyer, writing his book, with three men below his desk waiting for his recital. On the bottom margin is an escutcheon *argent*, bearing a cross *gules*, with an inescutcheon, quarterly, 1 and 4, *gules*, 2 and 3 fessy of *argent* and *sable*.—On leaf 14 is the second Miniature representing the author in another situation.—On fol. 29 a young Florentine noble with puffy golden hair and a crimson cloak.—On fol. 44, four figures, two of them smiting with hammers.—On leaf 58 four prisoners, a gaoler, and a judge.—On leaf 72, the suicide of Lucretia.—On leaf 85, a judge

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hearing a case. On leaf 96, a judge, with the accused, the witnesses, and officers of justice before him.—On leaf 100, a representation of the obscene bath of Tiberius.

At the end of the book are some additional leaves of vellum, containing miscellaneous collectanea by the first owner, on classical subjects chiefly. His first note gives the age of the book "Mccccxviii fuit completus."

The main escutcheon on the first leaf is that of the Popoleschi of Florence. The escutcheon of pretence is probably that of some son-in-law of Bartolommeo Popoleschi.

88 JOHN GOWER. CONFESSIO AMANTIS.

Folio, MS. ON VELLUM, *in a cursive hand, with ornamental initials*, 191 *leaves, double columns*, 38 *or* 39 *lines to the column; gilt russia, from the Phillipps collection* *About* 1420 120 0 0

A FINE OLD ENGLISH MANUSCRIPT, ON VELLUM, OF THE BEGINNING OF THE XVTH CENTURY, presenting a valuable text of the Poet who ranks next in importance to Chaucer in Early English Literature. The present MS. contains the earlier recension of the work, which came out in the time of Richard the Second, and comprises the complimentary verses concerning Chaucer, which for some reason were omitted in the second issue, dedicated to Henry of Lancaster, when Gower cancelled his eulogy on King Richard.

Near the end, when Venus is dismissing Gower, she addresses him thus (I have substituted *th* for the *thorn* letter):—

And grete wel Chaucer whan ȝe mete
As my dissiple and my poyete
Ffor in the floures of his zouthe
In sondry wise as he wel couthe
Of ditees and of songes glade
The which he for my sake made
The lond fulfilde is oural
Wherfore to hym in special
Aboue all othre I am most holde
Fforthi now in his dayes olde
Thou shalt hym telle this message
That he upon his latter age
To sett an ende of al his werk
As he which is myn owne clerke
Do make his testament of loue
As thou hast do thi shrifte aboue
So that my courth it may recorde . .

It is a perfect copy of the book, in which at the beginning Gower describes his meeting in a barge on the Thames with the young King Richard who asked him to write a book. All this matter and his frequent allusions to his love for that King were omitted or substituted in the issue brought out between 1399 and 1402.

The variations of the second recension begin on line 24, where the words "A book for King Richard's sake" were altered to "a book for England's sake."

The rarity of Gower's first issue of the Confessio may be estimated from the circumstance that the editor of the 1532 edition found only one MS. of it, as compared with several of the second issue.

89 WYCLYFFITE HOMILIES. *Page* 1: (I) Redde racionem vellicacionis tue . . My dere frendis ȝe schullen understonde þat Crist Ihu autour and doctor of truþe in his bok of þe gospel liknynge þe kyngdom of Heuene to an housholdere

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seiþ on þis manere . . *Page* 69: Maria. Ihs. Iohānes. Broþer as seiþ Seynt Poule we han no cite here þat is dwellynge, bute we sechen on þat is to comynge here after . . *Page* 120: . . Now here bigynneþ þe sermoun of Saynt Edmond of Poyunteney þat was yclepid Myrour of Holy Chirche. Seeþ ȝoure clepynge . . *Page* 147: . . Seþþen þe Pater nr. is þe beste prayer þat is . . *Leaves off unfinished on page* 180 *with* The Heestis of God, *etc.*—in 1 vol. 12mo., *old English* MS. ON VELLUM, *written in a clear Gothic hand; old calf, from Sir Thomas Phillipps' collection* *About* 1430 90 0 0

Saint Edmund Pountney, mentioned above, was Edmund Rich, Archbishop of Canterbury in Henry III's time, but he is not likely to have been the author of the sermon attributed to him.

The MS. belonged, in Henry VII's time, to someone who has filled the blank page, 68, with an amusing letter to his parents, as follows:—

"Ryght welbelouede father and mother—I haue me recomended vnto yow dessyereing youe to sende me yowre dayly blessyng ye wyshe is batter to me then all ye worldley goodes I praye youe to send me a grote for to paye my quarterage C" "I pray you to send me a payer of shoues and sones and I praye yow to send me a cape and a gerdelle and I pray yow to send me a purese."

The name of John Baker and John Wood, written in the sixteenth century, are both found in the book.

90 JEHAN DE COURCY. CHRONIQUE GENERALE DITE DE LA BOURCACHARDIERE.

Vol. I, page 1: Au nom du benoist pere glorieux filz et du saint esperit. Trois personnes en vne substance. Moy Jehan de courcy chelier normāt plain de jours et vuydie de jeunesse, desirant lestat de paix et de repos. Contēt a dieu des biens de sa grace de ceulx de nature et des dons de fortune. En lui rendant graces loenges et merciz. Et pour eschiver a vie oyseux et moy occupper en aucun labour me suis remēbre des anciens fais. En estudiant les vielz histoires, ay commencie compilacions prinses sur le retour des cōtrees de grece, en lan de la benoiste incarnaciō mil quatre cens et seize. Et depuis celui temps me suis entendu a traictier ces matieres selon lintencion que jay entreprinse, par ce que mon pouvoir ne a pas este si fort que ie aye peu mon corps exposer ou fait de la guerre . . . Pour ceste oeuure conduire et la demener plus ordinairement me conuient repartir en six liures ces compilacions. Des quieulx le premier fera mencion. Cōe apres le deluge qui fut au temps noe fut la terre de grece premier restauree, et des haultes histoires des anciens gregois . . . Le deuxiesme liure si fera mencion de lancienne creacion de troye, et comme elle fut par les gregois destruite. Le troisiesme du peuple de troye qui eschappa de la destruction et comme pluseurs pays furent repeuplez de celle ligne. Le quatriesme des assiriens . . . Le

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CHRONIQUE DE JEHAN DE COURCY, *continued:*— £ s. d.

cinquiesme nous declarera des macedonois et des grans faiz du roy alexandre le grant. Et le vje de mathathias et des machabieux comme ilz se combatirent pour la loy de dieu. Cy apres aura en chascun de ces six liures pluseurs histoires et de pluseurs manieres et chascune partie par chappitres . . .

2 vols., folio, *a* MAGNIFICENT MS. ON VELLUM, 178 *and* 159 *leaves, finely written in bold lettres bâtardes, double coloumns,* 54 *lines to the page, with* 6 EXQUISITELY EXECUTED ILLUMINATED MINIATURES (*each* 9 × 8 *inches*), 8 SMALLER ONES, *and numerous painted and illuminated floreate borders, ornamental initials, and marginal decorations; in an eighteenth century binding of green morocco extra, enclosed in pull off cases, covered in red morocco* *About* 1430 1750 0 0

For richness of colouring, delicacy of execution, and the general artistic beauty which the larger miniatures display, there are few French MSS. which can pretend to surpass this.

Each of the large miniatures (*see description below*) is within inner and outer painted and illuminated borders, and there are many large and small ornamental initials with marginal decorations. On the first leaf and in other places are the arms of Baraton de Champdire, viz. quarterly of Baraton and with an inescutcheon of St. Simon (?). At the end of vol. I, is a large shield of eight quarters, viz. i. St. Germain (?), ii. Anjou, iii. Bretagne, iv. , v. Nesle, vi. Harcourt, vii. Estouteville, viii. Montmorency; over all an inescutcheon of Bourbon. The initials A. S. and S. A. with various devices and mottoes occur on painted scrolls in the borders. This MS. was formerly in the La Vallière collection, No. 4601, afterwards Count MacCarthy's, No. 3945.

Paulin Paris has written of Jehan de Courcy, the author of this splendid chronicle, in the following eulogistic terms: " . . . un vieux guerrier se consolant de ne pouvoir combattre pas de sérieuses études historiques, tandis que la France entière étoit en proie aux discordes civiles, ce guerrier, dis-je, forme un glorieux contraste avec le tableau des passions, des ambitions et des calamités contemporaines. Nos vieilles familles françoises sont toutes assez fécondes en pourfendeurs d'ennemis, en courtisans de rois, en possesseurs de grands domaines, mais toutes ne réunissent pas à la gloire des armes celle des lettres qui laisse pourtant derrière elle les souvenirs les plus ineffaçables."—Of the facts of his life we know but little. He belonged to one of the most ancient families of Normandy, was born at Falaise, became squire in 1399, and was a knight in 1416, as he tells us in the prologue to his chronicle, which he commenced in that year and finished in 1422. He died at Caudebec sur Seine, 1431. The name Bourcachardière is derived from Achard, a village in the Seigneurie of Rouen, which belonged to the Courcy family.

DESCRIPTION OF THE LARGE MINIATURES.

Vol. I. *page* 5. In two compartments. The upper one shows Noah and his family coming out of the Ark, which is represented as a house with sloping roofs and many windows, built on a vessel of very broad beam. At the windows are seen heads of animals. Birds are flying in the sky, and cattle and other animals are grazing. On the right, several men are occupied in building a city. In the lower compart-

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ment, two kings with their forces, all of whom are in armour and some mounted on horses, are engaged in battle. One of the forces, which has for its standard a gold griffin worked on a red ground, has sallied forth from a town, which is situated on the left and contains a cathedral and many other fine buildings. In the background are the tents of the attacking force, with a mortar and some cannon. Behind the tents is a river with two ships.

p. 171. The Meeting of King Priam of Troy and Helen. The king, a venerable old man with white hair and beard, is clothed in a golden robe with wide yellow-red sleeves. On his shoulders he has a brown cape, and his head is covered with a crimson cap surmounted by a crown. He is mounted on an iron-grey horse, which has blue harness from which hang golden tassels. By his side are two ecclesiastics on mules, one clad in a red robe with a grey cap, the other in green with a yellow cap. Behind them follow a retinue of richly dressed men on foot and five mounted heralds who are sounding their trumpets. Helen, who is riding a richly-caparisoned white palfrey, is clothed in a golden gown; on her head she has a yellow jewelled turban surmounted by a blue hennin (or steeple head-dress) covered with fine lawn or muslin reaching beyond her waist. By her side ride two ladies of high rank, almost as richly attired as she is. These and another who rides behind them afford instances of the curious fashion, which was in vogue in France during the fifteenth century, of the hair being entirely concealed by the head-dresses, with the exception of a single lock which formed a loop on the forehead. Following the queen are mounted men, foot soldiers, and trumpeters. In the immediate foreground is a man with a spear or pike, a hound, and a boy. In the background is a splendid example of castellated architecture, beyond which is a perspective view of Troy; and across a river, on which a ship is riding at anchor, is seen a lofty tower; around it are strewn the bodies of the Greek and Trojan slain.

p. 271. This miniature gives four scenes representing the building of towns by the Trojans. On the walls are seen bricklayers and other artificers at work, and on the ground masons are hewing and carving stone. In all the scenes, one or more workmen are shown doing obeisance to, or receiving instructions from, a king (in one case a queen) who is attended by a retinue.

Vol. II. *page* 1. The Building of the Tower of Babel. In the foreground is Nimrod represented as a bearded giant clad in gold armour. On his head is a conical-shaped helmet with plumes; and he is armed with a sword, and a halbert which he is grasping with his right hand. He is looking at something in the distance, shading his eyes from the sun with his left hand. On the right is the partially-built Tower of Babel, already very much larger than any of the buildings of the fine city (Babylon) to be seen on the left. Around the tower are several men at work: one is wheeling a barrow loaded with stone, another is mixing mortar, and two others are turning a large wheel which controls a rope carrying building materials to the top of the tower. Here three angels with swords are driving away the workmen, some of whom are seen falling headlong to the ground. Behind the angels is a figure of the Deity in the midst of an orb of light.

p. 105. Fortune distributing her gifts. In an entrance hall with tiled flooring and a vaulted roof, Fortune, represented as a lady in a green dress, holds upright with her left hand a large wheel, on the top of which is sitting a king in a crimson robe with an ermine cape; he grasps in his hands an orb and a sceptre. Another king, attired in an exactly similar manner, has been thrown off by the wheel. (This, of course, is symbolical of the rise and fall of kings). A queen in a golden gown and green bodice, with a steeple head-dress, is sitting on a canopied throne, opposite Fortune. She is watching three men who

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CHRONIQUE DE JEHAN DE COURCY, *continued:*— £ s. d.

have evidently been poisoned by two others, one of whom holds in his hand a jug, the other a goblet. One of the poisoned men is lying dead on the floor and the two others are in the act of falling. On the right of the queen, separated from her by a partition, seven men are also looking on at the scene.

p. 202. The siege of Jerusalem by Antiochus Epiphanes, king of Syria. The king is clad in golden armour, his helmet surmounted by a crown. He is armed with a sword and a battleaxe, and is standing with several of his officers before his tent, the material of which is of a crimson colour outside and green inside. Jerusalem is represented as a mediæval city containing many fine buildings with lofty spires. The roofs are blue and on one is painted the word *ihrlm̄*. Artillery (a mortar and two guns on stationary wooden structures, and several cannon on wheels) have been used to bombard the walls. The Syrian forces are variously engaged: some of the men are mounting the walls by means of ladders, a number of archers meanwhile affording them protection by shooting over their heads; others have effected an entrance and are pouring into the city; and, on the left, in the distance, is a force of cavalry, apparently posted to cut off fugitives. Beyond the city is a hill (Calvary) with corpses hanging on gibbets and crosses.

The smaller miniatures are not of such delicate execution and were evidently painted by another artist at a slightly later period. They depict the Betrayal of Christ; the Scourging; the Crowning with Thorns; the Trial before Pilate; the Bearing of the Cross; the Crucifixion; the Descent from the Cross; the Descent into Hell and the Ascension.

91 YORK BREVIARY. [BREVIARIUM AD USUM EBORACENSEM]. Small 4to., ILLUMINATED MS. ON VELLUM, *in a clear small Gothic letter, written in black and red, in double columns, thirty-five lines to the column; with innumerable gilt and painted initials, and about a dozen leaves having heavy illuminated and floreated borders; in an early calf binding* *York, about* 1430 100 0 0

MSS. of the York Liturgy are of extraordinary rarity. The present codex has its Calendar misplaced in the middle of the book, a leaf or two is missing at the beginning of the Temporale and at the end of the book; but, such as it is, there are few libraries, public or private, which can exhibit another like it.

The text is divided thus: I *Temporale;* II *Psalterium* with Litany, etc.; III *Sanctorale* with the *Commune* complement; and is for the whole year. The special offices of York use, including SS. William, Wilfrid, Everild, Hilda, Aidan, Bede, are given at large with a great quantity of rubrication. A memorandum added in the Calendar for September runs thus: "Obit Thome Savage Archiepi Ebor' q' obiit iiiito nonas Septembris—cui' aīe ppicietur Deus". Archbishop Savage died in 1507, and the memorandum was evidently added by a contemporary York hand in that year. The same hand added S. Cedd's name at March 2.

An inscription on the first leaf is "Bibliothecæ Ivesianæ 1772."

92 GUIDON DE CHAULIAC. *Leaf* 1: Cy cōmence le livre de guidon translate de latin en frācois ꝑ messire guy qui fu medicin pape urbain lan mil ccclvi q̄ gist a m̄rceille. *Leaf* 157: Cest la table du livre . . . *Leaf* 160: L'anathomie . . .

Small folio, MS. ON VELLUM, 177 *leaves in double*

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columns of 36 *lines each, finely written in neat lettres bâtardes; on the first page is a finely illuminated* MINIATURE (5½ *in.*) *and a large ornamental initial, the whole surrounded by a beautifully illuminated border; numerous smaller illuminated initials in the text; old French red morocco, with the monogram and coat of arms of Philippe, Comte de Bethune, on the back and sides*

About 1430 52 10 0

The large miniature on the first page, which is very artistically executed, represents the author in a scriptorium lecturing to an audience of seven people, one of whom is a woman.

Gui or Guidon de Chauliac was a famous French surgeon, who lived during the latter half of the fourteenth century. He has been called the 'reformer of surgery' for he restored and improved upon the methods of the Greeks and Arabs, which had long remained in abeyance. "Il n'y a pas encore cents ans" says Lorry (in the *Memoires d'Astruc*) "que les livres de Gui de Chauliac étaient les livres classiques des chirurgiens; ces livres étaient leur guide, et, par analogie à son nom, ils l'appelaient leur *Guidon*. En effet, sa pratique industrieuse éclaircit les procédés obscurs des anciens, en ajoute de nouveaux, et les confirme par des observations et par des principes sûrs. Ses écrits chirurgicaux ne sont pas surchargés des fatras obscurs de méchante théorie dont tant d'écrits postérieurs ont été gâtés; ils tendent droits au but, et le grand art des précautions y est exposé avec une circonspection également éloignée de la timidité et de l'imprudence."

93 HISTOIRE UNIVERSELLE, COMPILÉE D'OROSE, DE SALLUSTE, DE LUCAN, etc.

VOL. I. *Page* 1. (*Rubric*): Cy commence le livre dorose . . . (*Text*): Quant dieu ot fait le chiel et la terre et les eauues douces et salees . . . *Page* 422 *ends*: . . . de mencion de Julius Cesar je vous en commenceray ci empres selon saluce et lucan.

VOL. II. *Page* 1. (*Rubric*): Cy commence le fait des Rommains de saluce de veroyne [Suetonius] et de lucan et est le premier liure de Julius Cesar. (*Text*): Cescun homme a qui Dieu a donne rayson et etendement . . . *Page* 455: . . . Moult est noble en prince et meritore la vertu de justice mise toute uoies a bonne execution. *Pages* 457-483 *comprise the table of rubrics.*

2 vols., folio, a MAGNIFICENT MS. ON VELLUM, 453 *leaves in double columns, finely written in lettres bâtardes; with* 78 SPLENDID MINIATURES PARTLY IN CAMÏEU GRIS, *the same number of fine large illuminated initials with delicate marginal decorations of floreate scrolls, and numerous other illuminated initials and details; purple morocco gilt, lettered "Orose en François," enclosed in pull off cases, covered in green morocco* *About* 1440 1250 0 0

A splendid example of French art of the time. The miniatures are executed with great spirit and skill. All the figures are in grisaille though the landscape backgrounds and other details are

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HISTOIRE UNIVERSELLE, COMPILÉE D'OROSE, ETC., *continued*:— £ s. d.

painted in their natural colours. The initials are very brilliant with burnished gold and floreation. Below is a short description of each of the miniatures.

VOL. I.

1. *page* 1. Adam and Eve are seen seated on a slope, naked, in the Garden of Eden. They are being addressed by the Deity, who is clad in a white robe, and holds a spade in his left hand. In the background is the sea, with land in the distance. *This magnificent miniature occupies more than half the page.*
2. *p.* 8. Noah and his family coming out of the Ark after the flood.
3. *p.* 13. The building of the Tower of Babel.
4. *p.* 21. Battle between king Ninus and the Babylonians. Some of the combatants, who number eleven, are clad in armour; they are armed with clubs and bows and arrows.
5. *p.* 32. Destruction of the cities of Sodom and Gomorrah. Brimstone and fire are seen descending on the cities before the walls of which two angels are standing.
6. *p.* 40. Abraham, sword in hand, is prevented by an angel from sacrificing Isaac. The scene takes place in a building. On the left of the picture is an altar on which is piled up wood for burning the sacrifice.
7. *p.* 69. Sale of Joseph by his brethren to the Ishmaelites.
8. *p.* 99. The exposure of Œdipus, infant son of Laius king of Thebes, in the wilderness. Two servants are hanging the child by his feet to a tree.
9. *p.* 102. Meeting of Œdipus and the Sphinx. Œdipus is on horseback, and the monster, half woman and half lion, is represented at the entrance of a cave.
10. *p.* 122. A tiger is being killed by five men armed with spears, outside the walls of Thebes.
11. *p.* 126. Capture of Thebes. Six men are storming the city, three of them mounting ladders placed against the walls. Three defenders are repelling them.
12. *p.* 132. Fight between Hercules and a giant. Hercules has the giant clasped about the middle and is about to throw him. On the right of the scene is a hill and on the left some trees.
13. *p.* 137. Queen Helen of Troy is seen attended by a man-at-arms and three other figures, one of whom is a woman. All are clad in the costume of the time the miniatures were executed (as are all the figures of the miniatures), and the queen is crowned. The apartment in which they are is supported by columns and the floor is tiled. On the left is a tomb, painted green, above which is a niche containing the figure of a woman in gold.
14. *p.* 141. Seven Greeks in a sailing ship are about to land outside the walls of Troy. On the rocks, waiting to repel them, are three Trojans, armed with spears. In the distance, two more vessels are approaching.
15. *p.* 145. A knight is engaged in a fight with three others, who, like himself, are mounted and clad in armour. Two of his opponents he has already placed *hors de combat.*
16. *p.* 152. Achilles is lying severely wounded on the floor of a temple in which he has sought refuge. An archer is about to let fly an arrow at him, and another soldier is preparing to cut off his head with a two-handed sword. Besides these there are four other figures. On the left is an altar with figures of saints.
17. *p.* 157. Destruction and burning of Troy.
18. *p.* 183. Battle between Æneas and Turnus. All the combatants are clad in armour.
19. *p.* 185. Duel between Æneas and Turnus. Both are in full armour. Their followers are grouped behind them.

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20. *p.* 213. Defeat of the Samnites by Fabius Maximus (Gurges). All the combatants are clad in armour and mounted on horses.
21. *p.* 215. Harpagus on horseback giving the infant Cyrus to the shepherd, whose sheep are grazing near by. Behind is a grove of tall trees, at the side of which is the shepherd's hut.
22. *p.* 227. Judith in the act of cutting off the head of Holofernes who is sleeping in his tent. Behind are other tents and the town of Bethulia.
23. *p.* 257. Alexander driving the forces of Darius across the Euphrates.
24. *p.* 293. Defeat of the Roman fleet under L. Cornelius in the harbour of Tarentum B.C. 302. A Roman vessel is sinking and its crew, struggling in the water, are pushed under by the spears of the Tarentines. The wreckage of other vessels is strewn around. Behind is a view of Tarentum.
25. *p.* 299. Battle between the Carthaginians and the Romans. All are clad in armour.
26. *p.* 334. Battle between Philip of Macedonia and the Romans. Behind is a walled town.
27. *p.* 346. The meeting of two armed forces, one of which is issuing from a pass between two hills.
28. *p.* 348. Destruction of Carthage. Hasdrubal's wife, who is clad in golden vestments with a crown on her head, has killed her two children in sight of Scipio and his men, and flung their bodies into the flames of a burning temple, herself following them. Lying around are the bodies of the slain and behind is the city in flames.
29. *p.* 369. Aristonicus of Pergamum marching with a mounted force against the Romans.
30. *p.* 373. Rebuilding of Carthage. In the foreground are three men, two of whom are engaged in conversation. Behind is the city with three men occupied in rebuilding the walls.
31. *p.* 385. Battle between the Romans and the Tungri. The Romans, having captured a fortress guarding a bridge across a river, are crossing and attacking their opponents.
32. *p.* 392. Within a house two men and a woman are seated at table; they are partaking of a meal. Without are three men gazing on one of many large fires.

Vol. II.

1. *Page* 1. A Meeting of the Roman Senate. The senators, who number twenty-one, are standing in groups conversing. The senate-house consists of a large apartment approached by three broad steps and a smaller one leading out of it. Both these apartments have tesselated flooring and lattice windows. *This magnificent miniature occupies half the page.*
2. *p.* 28. Marriage of Julius Caesar. The ceremony is being performed in the open air by a bishop. Around are standing the guests, the males on the bridegroom's side, the females on that of the bride.
3. *p.* 36. Caesar, mounted on horseback and clad in black and gold armour, is receiving, outside the gates, the keys of a French town.
4. *p.* 48. In a room three envoys are kneeling before Caesar who is seated on a throne, a golden crown on his head and a sceptre grasped in his left hand.
5. *p.* 62. Two forces are fighting on opposite banks of a river.
6. *p.* 69. Three men are taking prisoner two others. In the background are two castles.
7. *p.* 76. The Romans are attacking the Belgii who are entrenched behind palisades, a ditch in front of them and a wood on their right.
8. *p.* 86. On the French coast two men are engaged in building a ship for Caesar's invasion of Britain. Five others, one of whom is Caesar

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HISTOIRE UNIVERSELLE, COMPILÉE D'OROSE, ETC., *continued*:— £ s. d.

attired in black and gold, are either superintending or looking on. Across the sea is seen the English coast.

9. *p.* 98. A camp, pitched in a wood and protected by a palisade and a ditch, is being attacked by a force of archers.
10. *p.* 107. Defeat of the Treveri by Labienus. Behind is a hill and two groups of trees.
11. *p.* 123. Vercingetorix holding a council of war with six of his chiefs.
12. *p.* 132. Three men are massacring four others who are unarmed.
13. *p.* 134. Siege of Clermont. The Romans have crossed a bridge guarded by a tower, and are driving back the Arverni.
14. *p.* 144. Siege of Alesia by the Romans. They are engaged in pitching their tents round the town.
15. *p.* 154. Caesar leaving a town with his army. He is clad in gold armour and is on horseback.
16. *p.* 167. Caesar and some of his men escaping on horseback through the gate of a town. On the left of the picture are three Gallic soldiers.
17. *p.* 169. Another battle. One of the parties, whose standard bears a crescent and star, is advancing from a wood at the entrance to which is some rocky ground.
18. *p.* 173. The Romans, their tents pitched around, are storming a castle. Two of their number are climbing up ladders placed against the walls.
19. *p.* 181. Caesar seated on a throne, crowned and with a sceptre in his right hand, receives from two envoys, who kneel before him, the news which cause him to declare war on Pompey. Two officers who have introduced the messengers, are standing by them, and two others are on Caesar's left.
20. *p.* 181. Caesar with his army on the banks of the Rubicon. Up to his knees in the river is the phantom mentioned by Suetonius, sounding through a trumpet the signal of advance. In the bed of the river is the form of a fully dressed woman, outstretched on her back. Caesar is attired in gold and black.
21. *p.* 186. Twelve men are conversing in groups, on a green slope. Behind is a fortress and some trees.
22. *p.* 189. Four men are crossing a bridge which spans the Tiber. They are about to enter Rome, and are talking to one another of the wonderful things they are seeing. In the background are the walls and fortifications of the city.
23. *p.* 208. Pompey's wife Julia, in the guise of Death, appears before her husband who is asleep on a sailing ship.
24. *p.* 222. A town in Spain is being besieged by Caesar whose men are pitching their tents round it.
25. *p.* 227. Two men are kneeling before Caesar, beseeching mercy. Caesar is attended by three men, one of whom is drawing his sword. Behind are the Romans' tent and army, and on the left the town to which they have laid siege.
26. *p.* 234. Juba, king of Numidia, instructing his army to keep silent and remain under cover, as he wishes to surprise Curio. On the right is a wood, and in the background a mountain.
27. *p.* 237. After the death of Curio, the Romans are holding a council on the top of a mountain.
28. *p.* 237. Meeting of two bodies of men. The leaders are raising their hats and shaking hands. On the right is a wood, and behind hills with trees.
29. *p.* 246. Pompey sends his wife to Mitylene. She has just landed from a vessel, in which are two soldiers, and is being conducted through the doorway of a large building.
30. *p.* 250. Pompey's army has come out of the castle, in which it was,

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and is advancing to Caesar's tents to give battle. On the right is the castle, on the left Caesar's tents, and behind a group of trees.

31. *p.* 265. In an apartment with lattice windows Cicero is reproaching Pompey for not becoming reconciled to Caesar. With them are three more men.

32. *p.* 272. Battle between Caesar and Pompey on the plains of Thessaly. In the foreground, on the left, is a wood, and on the right, rocky ground. Behind are some trees.

33. *p.* 283. Pompey is escaping, with some of his men, from the battle-field of Pharsalia to a castle which is seen in the distance. Three of his men on the ground are being butchered by the Romans.

34. *p.* 295. Pompey, blindfolded, is kneeling in an attitude of prayer. On his left, with uplifted sword, is an executioner about to cut off his head; on his right, Ptolemy, behind whom are two attendants. In the background, on a hill, is a castle.

35. *p.* 315. A crocodile (?) has seized hold of a man by the thigh. The man is about to strike it with his sword. On the right are two other men, and in the background a hill with trees.

36. *p.* 322. A guide is pointing out to Caesar, who is mounted on horseback and attired in gold apparel, the tombs of Hector and other Trojans. Behind are the ruins of Troy.

37. *p.* 327. Caesar, seated on a throne, crowned, and with a sceptre in his left hand, is receiving Cleopatra, who has just entered the room and is walking towards him. At the door is an attendant, and on the left of Caesar two of his officers.

38. *p.* 336. Caesar, in a fortress at Alexandria, is being besieged by the Egyptians under Pothinus and Achillas. The Egyptians are in boats and are scaling the walls by means of ladders.

39. *p.* 341. The Egyptians in boats are besieging Caesar, who, with Cleopatra, is in a tower. The Romans are throwing lighted straw or wood on their besiegers.

40. *p.* 347. Caesar and his army are defeating the Egyptians. Caesar himself is in gold armour and is in the act of thrusting his sword through one of his enemies.

41. *p.* 358. King Juba is being brought by two Roman soldiers to Caesar who is in his tent. On the right of the picture the Romans are overpowering the Numidian army.

42. *p.* 361. Caesar is fighting a duel with one of the sons of Pompey. Both are mounted and in full armour, and his opponent, galloping out of the entrance of a castle, has struck Caesar with his lance and is hurling him from the saddle.

43. *p.* 370. The triumphant return of Caesar to Rome. Advancing over a bridge to meet the conqueror, who is on horseback in front of his army, is a procession carrying banners and long ceremonial candles, headed by a boy who also carries a banner.

44. *p.* 385. The assassination of Caesar. He is standing with his back to the senators, three of whom are plunging their daggers into his body.

45. *p.* 387. Caesar's corpse, which is lying on a bier, covered with a shroud with the exception of the head, is being burnt. Kneeling beside it are three mourners, two women and a man holding a palm-branch in his left hand. Three other men are also present, one in armour.

46. *p.* 389. Defeat of Brutus and Cassius by Octavianus and Antony. In the background are some trees, and on the left rocky ground.

94 JOHN LYDGATE. JOHN BOCHAS, THE FALLE OF PRINCES [TRANSLATED INTO ENGLISH VERSE BY JOHN LYDGATE].

Fol. 1: He þat whilom dide his diligence | The boke of Bochas in frensh to translate | Out of latyn he callid was

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LYDGATE, FALLE OF PRINCES, *continued:*— £ s. d.

Laurence | The tyme truly remembred and þe date | Yere when kyng Johñ þrouȝ his mortal fate | Was prisoner brouȝt to þis regioun | When he first gan on þis translacioun . .

Folio, MS. ON VELLUM, 209 *leaves, written in double columns in a beautiful small angular (charter) hand, with floreated initials; in russia binding, from the libraries of Heber and Sir Thomas Phillipps* *About* 1440 150 0 0

This grand English Manuscript is of the author's own time, and is supposed to be one of the finest existing copies of Lydgate's most famous work. At the end of the first book there is a note in the handwriting of Richard Reeds recording his possession, and that the book had cost him fifty shillings (about 1540-50).

At the end of the third and beginning of the fourth book, a blank space of two pages is left unwritten on, so that between the last stanza of "Artaxerxes" and the first stanza of "Pausanias," there is a gap of 144 stanzas indicating a defect in the original used by the scribe.

The last page or two of the book contain matter which does not appear in all copies. At the end of the Bochas text, there is a ballad by Lydgate with the refrain "Prince Edward fauȝt full like a manly knyȝt."

95 NONIUS MARCELLUS. *Fol.* 1: Index earum rerum que hoc codice continetur Nonii Marcelli peripatethici tyburticensis compendiosa doctrina per literas ad filium de proprietate Sermonum. *At end:* Deo gratias et christo domino Amen. Sm. folio, MS. ON FINE VELLUM (121 *ll.*) *written in four Italian hands, Gothic, semi-Gothic, Roman, and semi-Italic, with painted initials; wooden boards covered with old cloth* *About* 1440 4 4 0

An important text, furnishing a great number of various readings for any modern edition of this grammarian.

96 HORÆ. Officium B.V.M. etc. Small 4to., A VERY FINE ILLUMINATED MS. ON VELLUM, 155 *leaves*, 15 *lines to the page; with* 15 MINIATURES *and as many floral borders; in an old gilt calf binding* *Rouen, about* 1440 55 0 0

A work of great delicacy and beauty, but some of the pictures are a little rubbed. The miniatures are—1 the Annunciation, an interior; 2 the Visitation, on a chequered ground; 3 St. George and the Dragon, landscape ground; 4 three female saints over a dying dragon; 5 St. Barbara, on a chequered ground; 6 the Crucifixion, many figures, landscape ground; 7 the Nativity, interior of the stable; 8 Warning of the Shepherds, landscape ground; 9 Adoration of the Magi; 10 Presentation in the Temple; 11 Flight to Egypt, landscape ground; 12 Coronation of the Virgin, background of camaieu angels; 13 David worshipping, landscape ground; 14 Office of the Dead; 15 Virgin and Child with angels.

The Rouen origin of the book is evident. The calendar contains Andoenus, Romanus, and Evodius, all Archbishops of Rouen, besides the Translation of the Relics of Rouen Church on 3 December. In the Litany Andoenus and Romanus are invoked. There is an escutcheon on the last page of the Calendar: three fleurs-de-lis argent on sable, a passant lion sable on argent in chief. This bearing is of undoubtedly English creation, and may serve to indicate the first owner.

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97 KEMPIS (Thomas à). WORKS: Conciones, IMITATIO CHRISTI, Disciplina Claustralis Spirituale Exercicium, Recognitio proprie fragilitatis, Recommendatio Humilitatis, Elevatio mentis ad inquirendum summum bonum, Epistola ad quendam Regularem, De Bona pacifica Vita, etc., in 1 vol., 12mo., MS. ON VELLUM, *with painted initials; in two handwritings*, 31 *and* 27 *lines to the page; red morocco gilt, with the book-plate of Walter Long, in a red velvet case* *About* 1440 40 0 0

Probably written in the Low Countries in the vicinity of the author's habitation, perhaps in the convent in which he wrote. The writing of the second hand, which begins with the Imitatio, is very like that of Thomas à Kempis himself.

98 PSAULTIER (Le) avec les Cantiques sacres, les Proverbes de Salomon, et Ecclesiastes. *Leaf* 2: Ci commence le psaultier dont le premier seaume est Beatus vir . . . Cestui seaume fist david par maniere de preface et de prologue pour ēcliner toute creature humaine a estudier la divine escripture . . . *The first fifteen verses of Proverbs are wanting. They begin on leaf* 59: sentes. Adecertez leur pies courent en mal et se hastent de espandre sang . . . *Ecclesiastes begins on leaf* 77*b*: Ci cōmēce ecclastes. Les parolles ecēastes filz de dauid roy de ihrlm.

Folio, MS. ON VELLUM, 83 *leaves, neatly written in lettres bâtardes, double columns of* 35 *lines to a page; with* 5 *illuminated* MINIATURES *representing King David and other personages, the faces of some of them, however, being unfortunately obliterated; also numerous rubrics and illuminated initials and on the reverse of the first leaf are painted a spear and a pennon with floral decoration and the letter Z upon it; crimson morocco* *About* 1440 40 0 0

Written and illuminated in France for a member of the La Tour-Castillon-Zurlauben family.

99 THOMAS OCCLEVE or HOCCLEVE (1370-1454 ?) DE REGIMINE PRINCIPUM. Small folio, FINE MS. ON VELLUM, *in English seven line stanzas, with illuminated initials; in the original oak boards (covered with blue paper in the last century)* *About* 1440-50 45 0 0

EXTREMELY RARE. MSS. of Hoccleve are only to be sought for in great public collections like the British Museum. This volume is not perfect, but is a very fine example of English calligraphy about the middle of the fifteenth century. It has also the peculiarity of being marked with signatures exactly in the style adopted afterwards in printed books. Two leaves are missing at the beginning; the first that is here begins thus—

And whan this stormy nyȝt was overgone
And day gan in at my wyndowe to prie
I roos me up for bote fonde I none
In my unresty bed lenger to lye
In to the felde I dressed me in hye
And in my woful herte depe gan wade
As he that was barein of thouȝtis glade.

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There are altogether 528 stanzas of the De Regimine Principum, —the work in which the main particulars of Occleve's life have to be sought for. On the twenty-seventh leaf, there are stanzas in praise of "mi Maister Chaucer flour of elloquence," and of "my maister Gower."

100 THE BRUT CHRONICLE OF ENGLAND. *Fol.* 1: IN In nomine Jhu. Here may a man hèren how Englonde was ffirst callyd Albyon. And thurghe .whom hit hadde the name. In the noble land off Syrrye. . *Fol.* 149 : . . Here the Kynge helde hys parlement at Westmestyr (1445) . .

Small folio, FINE MS. ON VELLUM AND PAPER, MIXED, *with rubrics; probably wanting one leaf at the end; in the original oak boards covered with damaged whitish leather*

About 1450 65 0 0

One of the best and most interesting copies of the famous Chronicle. MSS. all vary at the end, most of them stopping with the close of the fourteenth century. This one not only includes the reigns of Richard II and the three Henries, but has also the poem on the siege of Rouen by Henry V, which is seldom found in copies of the Chronicle.

The IN on the first page represents John Nuton Abbot of Battle, appointed to that dignity in 1463. His name appears in several places. On the fly-leaf is the chief inscription: "Istius libelli possessio ex iure debetur venerabili in Xpo patri ac domino Domini Johanni Nuton dei providencia venerandi Monasterii de Bello Rectori ac patri, Angligene gentis Chronice vocati Cuius alienator vel alieni professor Anathema sit q' Sennahoi Mastiw." The writer has reversed the letters of his name.

101 FIERABRAS. ENGLISH METRICAL ROMANCE OF THE SOWDON OF BABYLOYNE. *Page* 1 : [G]od in glorye of myghtes te moost | That al thinge made in Sapience | By vertue of woorde and holy goost | Gyvinge to man grete excellence | . . *Page* 81 : Here endithe the Romaunce of the Sowdon of Babyloyne And of Fferumbras his sone who conquerede Rome And Kynge Charles off Ffraunce with xii Dosyperes toke the Sowdon in the feelde And smote of his heede . .

Small folio, MS. ON VELLUM, 41 *leaves*, 42 *lines to the page; hf. bd., from the libraries of Richard Farmer, George Steevens, Octavius Gilchrist, Richard Heber, and Sir Thomas Phillipps;* UNIQUE *About* 1450 80 0 0

An article of the highest interest and value in early English poetical literature. As a specimen, here are some lines from the second page—

Hit bifelle by twyxte March and Maye
  Whan kynde corage begynneth to pryke
Whan frith and felde wexen gaye
  And every wight desireth his like
Whan louers slepen with opyn yze
  As nightyngalis on grene tre
And sore desire pat thai cowde flye
  That thay myghte with here louer be

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102 HORÆ BEATÆ MARIÆ VIRGINIS SECUNDUM USUM SARUM. 8vo., MS. ON VELLUM, 81 *leaves, with* 17 *large capital letters on gold grounds, the same number of floral ivy leaf borders, and numerous small illuminated initials; brown morocco extra, gilt edges, by Rivière*

About 1450 25 0 0

Several prayers written by contemporary and later hands have been added on blank spaces. The signature "Elyzabethe Davemport" also occurs in two places. The Calendar wants the first leaf.

103 DIOGENES LAERTIUS. Laertii diogenis vitae atque sententiae eorum qui in philosophia claruerūt lib. I. inc. *This intitulation on p.* 4 *is preceded by a dedication of* 3 *pp. headed* Clarissimo ac optimo uiro Cosmo de medicis Ambrosius in domino aeternam salutem.

Sm. folio, FINE MS. ON VELLUM, 240 *leaves,* 28 *long lines to the page, in clear and handsome Roman characters; many illuminated initials with interlaced ornamentation, and on the first page a full border of similar character, enclosing in its lower portion an escutcheon; calf*

About 1450 15 0 0

The escutcheon is: *azure, a fess or charged with three bezants azure; a lion or in chief, and three bezants or in base.* It seems to be a modification of the Medici arms.

This copy was probably made from the autograph MS. then in the possession of Cosmo de Medici; which had been presented to him before 1439 by the translator, Ambrogio Camaldolese.

104 [MIRABILIA ROMÆ.] A ROLL OF VELLUM, *beginning with the arms of the Saviour, under which is a Latin inscription* Quicumque intuetur hec arma . . *and underneath follows the English text in about seven hundred lines of verse beginning* He þat wil his soule leche | List to me . i wil him teche . . *The last four lines are* bot God þat was in bethlem born | To saue the world þat was forlorn | Graunt us part of þis pardon | And þ'to his holy benisonne . Amen.

About 1450 30 0 0

The dimensions are nearly 15 feet in length by 4 inches in width. The contents are a description in verse of the various churches and shrines in Rome, and of the indulgences granted to those who pray at them. This was no doubt a Pilgrim's Roll, and was probably carried by some pious wayfarer to and from Rome in the reign of Henry VI.

105 PHILIPPE DE MAIZIERES, SONGE DU VIEIL PELERIN. *Leaf* 1: Il est escript en la saincte euuangille que Ihu crist recita la parabole dun riches homme qui ala en un grant pellerinage et bailla a ses sergens ses besans . . *Last page:* et recapitulant en gros en son entendement de son songe ou vision les grans vertus des Roynes et des Dames oudit songe.

Square folio, MS. ON MIXED PAPER AND VELLUM, 310

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MAIZIÈRES, SONGE DU VIEIL PELERIN, *continued*:— £ s. d.

40 *to* 44) *neatly written in lettres batardes, with numerous painted initials; half calf* *About* 1450 18 0 0

Maizières, after having spent his youth and vigorous manhood in promoting crusades, died in a monastery in 1405 over ninety years of age. He wrote this allegorical romance in 1382, addressing it as from the Vieil Pelerin to the Blanc Faucon (King Charles) and finding fault with the ill manners of priests and statesmen in Italy and France.

106 PONTUS ET SIDOINE. *Leaves* 1, 2, *Table. Leaf* 3: Compter vueil une noble ystoire ou lon pourroit aprendre moult de biens et de bons examplaire quar jeunes gens doiuent oir et entendre les bons faiz des enciens qui heurent moult donnenz de pestillance de maulx et de douleur. *Last leaf*: . . Explicit la vie du bon Roy Ponthus Johannes Fuceri.

Small folio, MS. ON PAPER, *in lettres batardes*, 98 *leaves*, 27 *or* 25 *lines to page; with numerous painted initials; slightly water-stained; old French blue morocco* *About* 1450 18 18 0

Some macaronic lines written twice on the last page give as the name of their writer Martinus Plemis Amoris, and Petrus Plemis Amoris.

107 LE TRESOR DES HISTOIRES. *Leaf* 1: Qui le tresor de sapience peult mettre en laumaire de sa memoire et lenseignement des saiges es tables de son cuer escripre, sur toutes choses il doit fuir le fardel de confusion . . *last leaf*: [Messaline] se couchoit soubz tous hommes venans et afin que len cuidast quelle fust ribaude publique elle recheuoit son salaire. Le tresor des histoires.

Small folio, MS. ON PAPER, *in lettres batardes*, 368 *leaves*, 27, 30, *or* 33 *lines to the page; red morocco extra* *About* 1450 10 0 0

A general history from various sources, with rubricated headings, and painted initials.

108 HORÆ BEATÆ MARIÆ VIRGINIS, cum Calendario. 16mo., SCOTTISH MS. ON VELLUM, *with* 8 *illuminated* MINIATURES, 13 *floral ivy-leaf borders, and numerous illuminated capitals, ornamental pen-letters etc.; old calf* *About* 1450 36 0 0

Its Scottish origin is indicated by the entries in the Calendar of St. Kentigern, St. Margaret the queen, St. Ninian, St. Andrew, (*all in red*), St. Felanus, St. Monan, St. Baldred, St. Duthacus, St. Kenelm, St. Gilbert (Bp. of Caithness), St. Machutus; and in the Litany of Kentigern, Ninian, Monan, Baldred, and Queen Margaret. The supplications in the Litany to Monan and Baldred seem to suggest that the book was written for use in one of the churches of Fife or Haddingtonshire.

Two leaves are very slightly defective. On a flyleaf are the inscriptions "E Libris Joannis Barwick March 8th 1792", and "Lib. Tho Beavell"

109 FALCONRY. Incipit tractatus Avium de doctrina eorum et de medicaminibus Infirmitatum earundem qui liber est translatus de Persico in latinum

Small folio MS. ON PAPER, 66 *leaves, written in a current Italian hand; hf. vellum gilt* *About* 1450 6 0

The text begins "Dixit Batriph" from which we may suppose

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that the author of the Persian original was so named. The list of Medicaments which begins on leaf 24 is said to be rendered from Arabic by Theodoric physician of the Emperor Frederic.

110 HERBARIA. ANTONIUS MUSA de virtutibus herbe Bectonice . . 9 *pp.*; APULEGII PLATONICI HERBARIUM . . 93 *pp.* Sm. 4to., MS. *on paper, in a Roman cursive approximating to Italic; hf. morocco* *About* 1450 4 10 0

The authorship of neither book is believed to be correctly ascribed, but in any case they are works of great antiquity, and have been printed in the *Medici Scriptores.*

A dedication to the Emperor Augustus (whose physician Musa was) precedes the first piece. Apuleius Platonicus is the author of the well-known Golden Ass.

111 MINIATURES (three) within large Illuminated Initials (cut from an English Liturgical book), representing 1. (Letter N): the Virgin handing the newborn Child from her bed to a handmaiden (6¾ by 6½ inches); 2. (letter F): the same subject (5½ by 5¼); 3. (Letter S): Christ at table, Mary Magdalen on her knees at his feet (5½ by 5¼); A kneeling nun in black raiment introduced in each picture. *Mounted on a square folio leaf of cardboard, glazed in a frame* *About* 1450 9 0 0

112 ILLUMINATED MINIATURES (2) with ivy-leaf borders from a French Book of Hours, artistically executed, and in bright and fresh condition, representing 1. The Coronation of the Virgin; 2. The Flight into Egypt. *Each hinged on cardboard, a gold mount covering all but the miniature; glazed, in gilt frames* *About* 1450 5 5 0

113 ROMANCES OF CHIVALRY (GERMAN).

I. (*Folios* 1-20:) DER JUNGE HERTZOG VON BRUNENTZWIG. *A Romance in rhymed verse by Augustin Overmytz, in* 12 *cantos,* 1322 *lines. Begins:*

Eyn hirtzoch was zu brunentzwich
In groissen eren und rijch . . . .

At the end:

Dysz hat gedicht Augustyn
Overmytz des Konings bede etc.

Each Canto is preceded by a full page water-colour drawing (11 *by* 8 *inches, without border*) *and begins with a large ornamented initial.*

The drawings belong evidently to the same period as the handwriting, viz. the middle of the fifteenth century, but their conception and the freedom of expression is singularly in advance of the crude art of this time.

Prof. Priebsch in his "Deutsche Handschriften in England" Vol. I. p. 3, *describes this MS. and publishes large extracts of it on pp.* 197-219, *the poem as well as the name of its author being introduced there for the first time to the literary world.*

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ROMANCES OF CHIVALRY (GERMAN), *continued*:— £ s. d.

II. (*Folios* 21-23 *blank; folios* 24-248:) DAS BUCH VON LOHIER UND MALLAIR die zweyn getruwen gesellen, von latyn in welschen durch frauwe Margarethe Graifynne zu Wydemont, und von welschen zu dutsche durch Frauwe Elysabet von Lothringen Graifinne Wytwe zu Nassauwe und Sarbrucken gemaicht.

(*At the end:*) . . . so ist dis gegenwirdich buche geschreben . . . in den iaren m°cccc° lxiii von mir bruder Johan von wormze prediger ordens wonhafftig do zumale zu Treren.

III. (*Folios* 249-254:) Des Konings Boich von Frankrich. *A romance in rhymed verse* (788 *lines*).

This poem is already known from other MSS. and has been published in "Diutiska" as well as in "Altdeutsche Dichtungen" by N. Meyer and E. F. Mooyer.

—— Three MS. on paper, bound in 1 vol., sm. folio, *modern russia with blind stamped ornaments* *About* 1450-63 350 0 0

114 MIROIR DE L'AME. *Leaf* 1: Cy commence le miroir de Lame. Lequel vng chartreux fist a la requeste dun sien cordial amy. *Colophon on last leaf:* Cy fine le miroir de lame pecheresse Lequel vng chartreux fist a la requeste dun sien cordial ami e fu escript abruxelles lan mil quatre cens cinquante et vng. Small folio, MS. ON VELLUM *in large batarde letters*, 84 *leaves*, 22 *lines to the page, with many illuminated initials; old calf gilt* *Bruxelles*, 1451 10 0 0

115 CICERO. Marcii Tullii Ciceronis Oratoris Liber. Small folio, *Italian* MS. ON FINE VELLUM, 150 *leaves, written in an upright Roman lower-case letter, with an illuminated border to the first page containing in the lower portion a coat of arms above which are the initials M A; also illuminated and painted capitals and numerous ornamental pen-letters; bound in red velvet, gilt edges* *Middle of* 15*th century* 14 14 0

116 SOLINUS . . *Page* 1: IVLII SOLINI DE SITV ORBIS TERRARVM LIBER INCIPIT FELICITER . . . 4to., MS. ON VELLUM *in a fine Italian hand*, 112 *leaves, the first leaf of text illuminated with a pretty border of interlaced arabesque work in gold and colours; bound in a limp parchment wrapper*
About 1450-60 15 0 0

An early geographical monument, the last chapter of which is an account of the Fortunate Islands (the Canaries). Solinus wrote about A.D. 250.

117 ——— another MS. of the same work also on FINE VELLUM. Small 8vo., *in old russia binding*
Per manus G. de Campis, 1455 4 4 0

The two MSS. are generally in agreement, but each would supply corrections and various readings. The short preface containing the name Polyhistor, which appears in the undated MS., was evidently not in the original codex followed by G. de Campis.

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118 ARISTOTLE. *Leaf* 1: Hie heben sich an die vier Angell der tugent Als Aristotiles der haidnisch maister spricht Vnd her nach schreybet. Als weisheit Grossmütichait Gerechtichait vnd mässichait Nun merckcht furbas mit vleis . . *Colophon on last page:* Et sic est finis pman⁹ Johannis Mör de Costancia Anno 1453

Small folio, MS. ON PAPER, 88 *leaves, in double columns,* 31, 32, *or* 33 *lines to the column, with* 84 COLOURED MINIATURES (3 × 2½ *inches*) *chiefly representing Dialogues of Animals; old calf gilt* 1453 84 0 0

A book of moral examples in connexion with certain virtues and their opposing vices; with which Aristotle had no more to do than Solomon. They are all told in separate stories and are more or less rudely illustrated in the style of the Dialogus Creaturarum. The language is strongly marked by Swiss spellings and locutions. "Ein pockch chom zw ainem chlaren prunn das er sein lungell erchület."

The style of the illustrations brings this volume into close association with the pictured blockbooks.

119 JUVENALIS SATYRÆ. *Leaf* 1: Semper ego auditor tantum nunquamne reponam vexatus totiens rauci Theseide Codri . .

Small folio, MS. ON MIXED VELLUM AND PAPER, *written by an Italian hand in semi-italics,* 92 *leaves,* 21 *lines to the page, with an* ILLUMINATED MINIATURE, BORDER, AND ESCUTCHEON, *on the first page, and other illuminated initials with half borders, on other pages; blue morocco extra, gilt edges* *About* 1455-60 60 0 0

The miniature described above is a curious and remarkable one. Juvenal sits at his desk in the middle of a dark landscape into which, on the right foreground, enters the burly figure of Theseus holding the clue of the Labyrinth in his hand, and having just flung on the ground the head of the Minotaur, at which Juvenal looks with alarm in his face. The border is floral with various figures, of birds, babies. etc.; and at foot there is an escutcheon: *azure,* a flame *gules,* two CC (O C) and a star in chief, *or.* This is surrounded by a motto "Ardens ad Polum desiderium. Desir me vailhe." Two hairy men support the shield. The first part of this motto appears also on the last page, with the name D Cristofori, which may be that of the owner, or of the scribe. The French spelling seems to suggest the neighbourhood of Nice or Genoa.

Two leaves near the beginning of the book are supplied by a modern hand. Some of the leaves are thickly glossed.

120 SUETONIUS. SVETONII TRANQVILLINI DE VITA ET MORIBVS DVODECIM PRINCIPVM ROMANORVM liber primvs incipit . . . Small folio, MS. ON VELLUM, 156 *leaves,* 31 *lines to the page, written in a handsome lower-case Roman letter, with large illuminated initials of interlacing pattern, and the Maffei arms emblazoned on the first page; bound in old English russia gilt* *About* 1455-60 18 18 0

MSS. of this work are extremely scarce. The notes in the margins are of somewhat later date than the text. Like all the books which were in the Maffei collection, it is valuable.

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121 THEODOSIUS. *Fol.* 1 : Spera est figura corporea una quidem superficie contenta intra quam unum punctum existit a quo omnes recte linee protracte que illi superficiei occurrunt sunt adinuicem equales . . *Fol.* 47 : Expletus est tractatus tertius Theodosii de Speris. *Fol.* 55 : . . Expletus est Liber Theodosii de Locis habitabilibus .

Small folio, MS. ON FINE VELLUM, *in an Italian semi-Roman hand*, 55 *leaves*, 30 *lines to the page; with several painted initials, two of them* ILLUMINATED ; *hf. bd., from the Phillipps' collection* *About* 1455-60 7 7 0

122 MANDEVILLE. *Page* 1 : De Itineracione terre promissionis et aliis mirandis insulis liber iohis demandeuille militis. Cum terra Ierosolimitana terra promissionis filiorum dei dignior cunctis mundi terris sit habenda . . *Page* 145 : . . De composicione huius tractatus in nobili ciuitate Leodiensi. Capitulu3 52. In reuertendo igitur . . Itaque anno anatiuitate dni M. ccc. lv. in repatriando cum ad nobilem legie seu leodij ciuitatem peruenissem et pergrandi in infirmitate ut arteticis guttis illic dccumberem in uico qui dicitur bassauenir consului circa convalescendi aliquos medicos ciuitatis Et accidit . . intrare physicus super alios etate similiter ac canitie venerandus . . communiter dicitur Magister Iohannes d Barban . . *Page* 146 : . . Explicit libellus . . scriptus p me fratrem iohannem Swanfelder ordis fratrum . . de monte carmeli . . Anno dni Mcccclvij . . *Pp.* 147-8 *contain the Table of chapters*

ST. PATRICK'S PURGATORY. *George of Hungary's Pilgrimage. Page* 149 : Incipit plogus dni Nicolai Epi Glotensis [*i.e. Clochorensis*] . . *Page* 150 : Prima litera Richardi Archiepi, Archatanensis [*i.e. Ardmachensis*] ad Georgium . . *Page* 151 : Secunda litera . . *Page* 152 : Litera Pauli Prioris Conventus insule Purgatorii . . *Page* 153 : Litera dni Nicolai cloton. [*Clochorensis*] testimonialis . . *Page* 154 : Lra Prioris Johannis de Foro Iuli Hospitalis S. Iohannis in Ybernia . . . Incipit Hijstoria Georgii . . *Page* 156 : Littera dni Ricardi Archiepi Armacatanensis . . *Page* 157 : Littera Ricardi ad Priorem S. Patricij . . *Page* 159 : De Introitu Purgatorij S. Patricij . . *Page* 163 : Prima Visio . . *Page* 216 : Quomodo reuersus est ad capellam sancti Patricij. *Page* 217 : Johannes Swanfelder Scriptor huius libelli.

ST. MALCHUS. *Page* 218 : Incipt vita Malchi monachi captivi. *Page* 226 : PAFNUCIJ monachi vita feliciter incipit

In 1 vol. small 4to., MS. ON VELLUM AND PAPER,

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£ s. d.

235 *pp.; in the original boards covered with whitish leather, with the bookplate of the Duke of Sussex* (*Flanders*), 1457 60 0 0

An interesting collection. The account of George of Hungary's visit in 1353 to the Purgatory of St. Patrick is believed to be unique. He is described as a young nobleman of the court of King Louis I of Hungary.

In the Mandeville, the author is made to say that he started in 1322 and returned to the Low Countries in 1357, the number of years of absence not being specified.

123 SACROBOSCO. *Fol.* 1: Incipit Spera scdm. M. Iohēm gallicum de sacro buscho. Tractatum de spera quatuor capitulis distinguimus . . *Fol.* 40: Explicit tractatus speræ . M. Iohannis anglici de sacro buscho. Small 8vo., PRETTY ITALIAN MS. ON FINE VELLUM, *with an illuminated initial and an ornamental escutcheon on the first page; half green morocco, from the Phillipps' collection* *About* 1455 5 15 0

124 JUSTIN. IVSTINI BREVIATORIS HISTORIARVM THROGHI POMPEIJ Prologus . . incipit . . *Fol.* 139: . . Iustini breuiatoris hystoriarum Troghi Pompeij liber quadragesimusquartus et ultimus foeliciter explicitur. Τέλος.

Small folio, MS. ON FINE VELLUM, *with an illuminated initial and half-border on the first page; in the original binding of oak boards covered with calf (rebacked), the sides stamped with various decorative patterns in Venetian style* *About* 1460 12 12 0

A fine and valuable MS. from the libraries of Dr. Drury and Sir Thomas Phillipps. The preface of Justin, which here occupies the first page, is rarely seen in copies of the work. The name of "Paulus Orlandinus," which is written at the foot of the first page in a hand contemporary with the book, indicates its first possessor. He was probably a Florentine, as we might judge from the style of the floral border printed below his name to enclose the escutcheon (which has been erased).

125 THE TRANSLATOR OF THE BRUT CHRONICLE (*compiled in English between* 1360 *and* 1420): Here begynneth a book callyd the Cronycle of Engelonde of whiche book bysyde the prologe this ys the furste chapyter. In the noble londe of Surrie y' was a noble kynge and a myghty and a man of grete renoūn y^t meñ callid Diaclician' y^t well & worthly hym gouu'ed & rewlid . . *Leaf* 148: . . and at eu'y gate ii or iii ml. of good menes bodys armed and manfully coūntred w^t oure Englishmen.

Small folio, FINE MS. ON VELLUM, 33-40 *lines per page, in a clear Courthand; in the original oak binding covered with russia* *About* 1460 45 0 0

This MS. ends with the proceedings of the Siege of Rouen in 1418, not coming down to the surrender of the city early in 1419.

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126 LANFRANCO. BOOK OF MEDICINE AND SURGERY. Here begynnythe the prologe of þe Anothomy of Mayster' Langfranke of Meleyn Surgur' & ffesycian compylede & chapyterd in fygurs as folowithe. All thowe it be by hight to det'myn' Anothomy, the entent was not to nowmbr' all membris in pticuler', þouȝ þe old' Surgers bene wont to deuyd' in noumbr' membrys pticulerly . . *On fol.* 15 *ends the fifth chapter of Anatomy. Fol.* 16: Hire begynnyth the lese book compiled & made by maist' Lanffrank of Meleyne Surgur' & phesicianñ pmo if the wound' be made withe a swerd' . . 16-18 *contain a table. Fol.* 19: Here begynny þe ploge of þe las book . . *The text ends on fol.* 49. *Fol.* 50: Of all the sygnes of the body w'in declaryng tweyn þe strongest beth yfounde . . *Fol.* 53-57 *contain a set of recipes. Fol.* 58: Electuariū dulce. It purgethe þe flewme . . *Fol.* 66 *reverse.* Her' endethe a tretice of powders pillules . . Explicit. *Fol.* 67: Emanuel. A good emplast' that ys seyd Emanuell or þe goodnes of god . . *Fol.* 68: This was writtyn fro Monpileris to þe Quen essabell of England atte þe prayer of kyng of Fraunce his brother . . *Foll.* 71-86 *contain a list of medical herbs, beginning* Aloe ys hoote and drye . . *end ending* Zinziber Gingiuer Zuccara Sugur

Roy. 8vo., MS. ON VELLUM; *bound in rough calf* *About* 1460 42 0 0

This is a rare and interesting MS. of the Magna et Parva Chirurgia of Lanfranco—one of the greatest physicians of the Middle Ages—in early English form.

127 CÆSAR (Julius). CAII IVLII CAESARIS COMENTARIORVM [DE BELLO GALLICO] libri septem . . Gallia est omnis diuisa in partes tris . .

4to., MS. ON VELLUM, 106 *leaves*, 26 *lines to the page, written in upright Roman lower-case letters; bound in gilt vellum, from the Phillipps collection* *About* 1460 15 0 0

MSS. of Cæsar are not common; and those which remain uncollated will have to be carefully examined by the searchers into Gallic and British ethnology. The smallest variations in names of men and places have value.—This is Cæsar's own work, and omits the supplementary eighth book by Hirtius.

128 ——— COMPLETE COMMENTARIES: ivlii celsi comentaria de bellis et victoriis ivlii cæsaris in galliis libri septem; liber octavvs et vltimvs . . a Svetonio Tranqvillo scriptvs; Bellorvm Civilivm libri sex ab eodem Svetonio Tranqvillo compositi;—together 14 books in 1 vol. sm. folio, MS. ON VELLUM, 214 *leaves*, 29 *lines to the page; in a handsome upright Roman lower-case letter, with an illuminated initial in white, green, red and gold to each book; in an old Venetian binding, from the Phillipps collection* *About* 1460 36 0 0

Notwithstanding the erroneous ascription of Cæsar's work to

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Celsius and Suetonius, we have here Cæsar's complete works, that is his seven books of the Gallic War, and his three books of the Civil War, with Hirtius' eighth book of the first, and his books 4-6 of the second. MSS. must have been in circulation with such attributions, but the true authorship was established before long.

129 CICERO. Marci Tulli Ciceronis de Legibus. Small folio, MS. ON VELLUM *neatly written by an Italian scribe*, 35 *leaves*, 32 *lines to a page, with fine illuminated initials with scroll ornamentation in compartments of red, blue, and green; the emblazoned shield of the Maffei family on the lower margin of the first page; russia gilt from the libraries of Dr. Askew and Michael Wodhull* *About* 1460 14 0 0

130 ——— [BRUTUS SEU DE CLARIS ORATORIBUS] Cum e Cilicia decedens Rhodum venissem, et eò mihi de Q. Hortensi morte esset allatum . . . 89 *pp.*—[IDEM AD BRUTUM DE PERFECTO ORATORE] Vtrum difficilius aut maius esset, negare tibi sepius idem roganti, an efficere id quod rogares diu multumque Brute dubitavi . . . 73 *pp.*—2 vols. in 1, small folio, BEAUTIFUL MS. ON VELLUM, 81 *leaves*, 32 *lines to the page, written in a lower-case Roman letter, with two large initials illuminated in white, blue, red and gold in a pattern of interlacements, and the emblazoned shield of the Maffei family of Verona; old gilt russia* *About* 1460 27 0 0

From the collection of the celebrated Marquis Scipione Maffei. The book was written for his ancestor Mario Maffei, whose name appears in capitals on the last page in the form of MARII MAFFEI VOLATERRANI (about 1460).

131 PLAUTI COMOEDIÆ OCTO: Amphitryo, Asinaria, Captivi, Curgulio, Cassina, Cistellaria, Epidicus, Aulularia.

4to., MS. *on paper, by an Italian hand*, 122 *leaves*, 29 *lines to the page, written partly in Gothic and partly in a Roman letter verging into Italic; calf, from the Phillipps collection* *About* 1460 6 6 0

There are glosses and marginal notes written about 1500 by a scholar who frequently cites Egnatius, sometimes in agreement, and sometimes adversely.

132 TACITUS, AND OTHERS. *Fol.* 32: CORNELII . TACITI . EQVITIS . RO . DE ORIGINE ET SITV GERMANIE LIBER INCIPIT FELICITER . . *Fol.* 51: . . quod ego ut incompertum in mediũ relinquam . . *Fol.* 1: Rynucius Poggio suo (de Decretis quibusdam Atheniensium) . *Fol.* 15: Rex Macedonum Philippus Senatui [Athen.] traducta (*sic*) per Leo. Aretinũ . . *Fol.* 20: Eschines atromiti S. populoque Athenien. sal. *Fol.* 22: Leonardus Aretinus in vitam Virgilii excerptam ex comentariis Seruij gramatici. *Foll.* 28-31: Orationes Demosthenis, Æschinis, Demadis, Demosthenis Epistola ad Alexandrum. *Fol.* 51*b*: Basilij oratio de studijs secularibus *Foll.* 65-82: Xenophontis

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TACITUS, ETC., *continued* :— £ s. d.

de tyrannica vita liber traductus a Leonardo Aretino. *Foll.* 82-104 : Francisci Petrarchæ Commentarii Imperatorum Romanorum. *Foll.* 104-109 : Palladii Carmina de arte Insitonis. *Foll.* 109-112 : Cedippe Acontio, Heroidvm Ovidii vltima epistola.

8vo., BEAUTIFUL MS. ON FINE VELLUM, *with coloured capitals and intitulations, in a handsome semi-Italic letter; in the original binding of wooden boards covered with leather which is stamped with various patterns of Venetian style, brass bosses in the centre and at the corners; the edges gilt* *About* 1460 20 0 0

A charming book in fine condition, comprising pieces which are all rare. In front of the first page a title-page was inserted by the binder, entirely written in capitals.

133 TERENTII COMŒDIÆ. 4to., MS. ON PAPER, 112 *leaves*, 30 *lines to the page, written in a semi-Italic hand, with numerous glosses, interlined and on the margins; old French calf gilt, gilt edges* *About* 1460 4 4 0

134 ——— another codex of the same. 12mo., MS. ON FINE VELLUM, 209 *leaves*, 24 *lines to the page, written in a beautiful lower-case Roman letter; gilt russia, from the Phillipps collection* *About* 1460-70 8 0 0

135 VIRGIL. Virgilii Bucolica et Georgica. Small folio, MS. ON VELLUM, *finely written by an Italian scribe*, 68 *leaves*, 30 *lines to a page; the first page decorated with an illuminated border of white interlacement on a blue and red ground, introducing birds, and containing in the lower portion a portrait of a young man; and* 4 *illuminated initial letters decorated in a similar manner to the border; black leather (rebacked) with knotwork blind tooling of Venetian style (bound about* 1490) 1460 42 0 0

With an inscription "liber hic fuit Dñi Sperelli de Sperellis Assisiensis anno Domini 1460"

136 ——— P. V. Maronis Aeneidos lib. inc. | Arma uirumq3 cano troie quiprimus ab oris | Italiam . . *Last leaf:* . . . Vitaq3 cum gemitu fugit indignata sub umbras | FINIS .

Small folio, FINE MS. ON VELLUM, 180 *leaves*, 28 *lines to the page, written in a lower-case Roman letter, with an illuminated initial and a fine border of interlaced ornamental design on the first page enclosing an escutcheon* *About* 1460 48 0 0

This came from the Askew and the Wodhull collections, and is a fine MS. of the complete Æneid.

136* ——— OPERA : Æneis ; Bucolica ; Georgica. Folio, BEAUTIFUL MS. ON VELLUM, *written by an Italian calligrapher, with elegant illuminated initials to each book, accompanied by small borders in gold and colours; brown*

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morocco, blind tooled, gilt edges, by Thompson of Paris, with Firmin-Didot's book label *About* 1460 55 0 0

A few contemporaneous glosses, written here and there in very minute characters, reveal the ownership of a great scholar, who has marked corrections and various readings as well. In the twelfth book of the Æneid there is a lacuna from verse 392 to the end, but this circumstance detracts very slightly indeed from the value of the Manuscript.

137 HORÆ B. V. M. 12mo., *a beautifully illuminated* MS. *consisting of* 274 *leaves of fine* VELLUM, *with* 15 *half-page* MINIATURES, *numerous illuminated letters and delicate floral borders to nearly every page; bound in brown morocco, blind-tooled, enclosed in an olive morocco case*

Executed at Rouen, about 1460-5 60 0 0

On the flyleaves were added in the 16th century various coats of arms among which those of the Prouse family of Devonshire predominate.

The calender is in French and contains the saints Romain, Maclou and Nicaid thus shewing its Rouen origin.

138 LE VERGIER D'HONNEUR. *Leaf* 1 *blank. Leaf* 2: Icy sensuiuent les rubriches de se present liure apelle le songe du vergier . . *Leaf* 6: Audite sompniū meū quod vidi. Ces parolles sōt escriptes . .

2 vols. in 1, folio, GRAND MS. *on* 240 *leaves of vellum, written in lettres batardes in double columns,* 39 *lines to the column, the rubrics in red ink and the initials illuminated;* WITH TWO GRAND MINIATURES (*one at the beginning of each volume, and accompanied by a beautiful border with an escutcheon*) *and some hundreds of illuminated letters; bound in old French red morocco with a broad dentelle pattern on the sides* (*by Boyer about* 1680-90) *The MS. undated, but written about* 1460-70 210 0 0

This must be ranked as a royal French book,—*see below.*

It is in magnificently fine preservation, and in large and handsome condition, with a good-sized margin to every page. The two miniatures are very fine examples of artistic work. In the first the author is represented as sleeping and dreaming (fully drest) on a bed in a pavilion on the left; while on the right, in the front of a hilly landscape, Charles V of France sits enthroned listening to the conversation of two Queens, one of them who is La Puissance Spirituelle, standing on his right, and the other—La Puissance Seculiere—on his left hand.—In the second miniature we find the interior of an oratory probably with books on a table, and a glimpse of the sky through a door on the left. Two large figures—the Chevalier and the Clerc—are standing in the foreground carrying on the discussion which forms the subject of the book; the Knight in a furred doublet and circular hat, the priest in a green robe with a blue and white cape. These paintings are very fine and the figures stand boldly forward, in good perspective, against the ogive windows that appear in the wall in the background.

The modern owners of this splendid volume were Hohendorf,

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Drury, Hanrott, and Hibbert, and there are memoranda on the fly-leaf by Drury and Hanrott.—On the first blankleaf there is a note of presentation of the book in 1601 "En perpetuelle memoire de franche et liberale volonté jay baille pour jamais ce present liure A mon feal et meilleur Amy Claude Chrestien fils de Monsieur Florent. T. M. S'r de L. G. le xxvii Novembre 1601". Florent Chrestien who had been tutor, librarian, and partisan of Henri IV had died in 1596. T. M. de L. G. was probably an official directed to present to Florent's son this memorial gift from the King. The book bears on its last page the signature of "Francoyse dalenson" grandmother to Henri IV by her marriage with Charles de Bourbon, Duc de Vendome. The great-grandmother of this Charles was Jeanne de (Montmorency) Laval who married Louis de Bourbon Comte de Vendome in 1424, and died in 1468. The escutcheon in the border of the second part of this volume is that of Montmorency-Laval. The other escutcheon in the border of the first part has not been identified. It is *azure*, a cross of eight besants accompanied by a figure of seven stars (2, 4, 1) *or*.

139 CHRONIQUE DE GUILLAUME DE NANGIS. *Leaf* 1, *under a Miniature:* Pourceque moult de gens mesmement les haulx hom̃es et les nobles qui souuent viennent en leglise monseigneur Saint Denis de france . . . Je frere Guillaume de Nangis moine de la deuant dicte eglise de saint denis ay translate de latin en francois . . ce que iauoye autreffoiz fait en latin . .

Folio, MS. ON PAPER, 317 *leaves* (*including some vellum leaves*), *written in double columns in a small cursive hand, varying numbers of lines to the column* (37, 36, 35 *etc.*) *with one finished Miniature painted and illuminated, and five others done in water-colours; red morocco, from the Ashburnham library* *About* 1465 150 0 0

Guillaume de Nangis died in 1301 or 1302. In this MS. short continuations are added which bring the narrative down to 1461 and the accession of Louis XI. The first Miniature (7 × 7½ inches) represents the Garden of the Lilies, and gave the figures of several of the Kings surrounding the natural lily and the fleurs-de-lis put in contrast. The water colour Miniatures are not so splendid to look at, but are more interesting. The first of them is the conversion of Clovis on the battlefield. The second the baptism of his Queen and her ladies, perfectly naked in the hands of prelates. The third, in two sections, represents a Chronicler and one of Charles the Great's battles. The fourth, the three sons of Louis le Debonnaire. The fifth, daughter of Northmen by Louis le Begue. The sixth, in two sections, represents the baptism and the accession of Saint Louis. The seventh, also in two sections, represents the accession of Philippe le Bél and the funeral mass of Saint Louis. Five of these Miniatures are 7 × 7½ inches; two of them are smaller.

140 AESOP. *Page* 1: Esopus inquit . . *Page* 29 *the life of Æsop ends.* *Page* 36: ESOPVS FABVLATOR CLARISSIMVS . . *Page* 37: . . Aqvila et Vvlpes . . *Page* 92: . . Habes Vitam pariter ac Fabulas Esopi, fabulatoris eximii, Reuerendissime pater, per me nuper verbis Latinis intusiatas . . *Page* 94: [Ex Aulo Gellio] Esopvs ille e

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Phrigia . . *Page* 97: . . Ranucij . . Dyalogus Charonnis et Mercurii ex Luciano conuersus . . *Page* 116 *Dialogue ends. Pp.* 117-118 *wanting. Pp.* 119-141 *contain a set of short Apologues, with an inscription on page* 141: Has fabellas ceperam scribere die Lune in diluculo mane 15 Decembris 1437 Bononie, expleui in die xxiiii eiusdem mensis.—SENTENTIE et Proverbia Platonis . . *Page* 149: Apologus Esopi ex Aul. Gell. *Page* 155: . . Dicta facetissima ex Macrobio . . *Page* 178: . . Historia de Laide et Demosthene. *Various other excerpts follow, and the book ends on page* 194

8vo., A BEAUTIFULLY WRITTEN MS. ON FINE VELLUM, *in bold sloped characters approximating rather to Italics than to Roman letters; with some capital letters illuminated in gold and colours; bound (about* 1490) *in black morocco with blind-tooling of Venetian style, a knotwork cruciform centrepiece with an arabesque border of SS. About* 1465 21 0 0

The date of 1437 given above is no doubt the year in which Ranucius, usually called Rimicius, performed his work of translation and illustration. It is a useful date as it corrects the opinions of many writers who considered that Rimicius was working after 1450 upon his Aesop. A leaf is wanting at the beginning, and some of the margins are cut away near the end; but the book is nevertheless a beautiful example of calligraphy upon exquisitely fine vellum; and the binding is no less remarkable.

141 HOCCLEVE. *Pa.* 1: Augustinus . Volve vitam . . *Pa.* 4: Explicit Tabula super Egidium de Regimine Principum . . *Pa.* 5: Hokcleffe. Mewsing vppon the resteles bysynes | Whiche that this troble worlde hath ay in honde | . . *Pa.* 165: of heuen blesse that ys endeles | The whiche you bringe the antone of pees. Amen Amen. Explicit Hockcleue sup Egidium de Regimine Principum vt supra. O lytle boke who . . Thy word . . *Pa.* 166: Alle naked safe thy kertylle bare also . . and for thy goode herte he be notte foo. To the that seist off louys feruence . . knowyst he whom nothing is hidde ffro.

Small folio, MS. ON PAPER, 83 *leaves in a current hand, varying in number of lines to the page* (26, 30, 42, 44) *with rubrications; brown morocco, from Lord Ashburnham's collection, with a note on the leaf inside the cover by Dr. Richard Farmer* *About* 1465-70 35 0 0

142 BOETHIUS. *Leaf* 1, *under a large miniature, and within a floral border:* Cy commence le proheme ou prologue du liure de boece de consolacion. Lequel Maistre Jehan de meun translata de latin en francois sicome il se contient cy aps *en* auant. et lenuoya au Roy Philippe le Quint. *Colophon on leaf* 106: Cy fine le liure de boece de consolacion translate de latin en francois Maistre Jehan de meun.

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BOETHIUS, *continued:—* £ s. d.

Small folio, MS. ON VELLUM, 106 *leaves written in long lines, lettres bâtardes*, 29 *lines to the page, with illuminated capitals, and* 5 *large* MINIATURES, *each of them half-page size, and accompanied by a border of floral design; old French red morocco extra, gilt edges* *About* 1465-70 105 0 0

The miniatures are of high class but the first one is slightly deteriorated. The first and the fourth have interiors for backgrounds; the others have striking landscape scenery. They are all the work of a painter whose skill and merit are undeniable. The first picture represents Jean de Meun presenting his book to the King. The other four are Philosophie and Boethius in conversation in various attitudes and places. There is much use of gold line-work in the lighting of the prominent surfaces, but the border is still of the kind in which no background was used.

143 ROMAN DE JASON. *Leaf* 1 *cut away. Leaf* 2: Comēt iason filz du Roy Eson de mirmidoine fut fait chlr . . *Leaf* 12 *cut away. Leaf* 106 *defective. Leaves* 107 *to end deficient.*

Folio, MS. ON PAPER, 106 *leaves, with* 12 LARGE MINIATURES IN GRISAILLE; *old French calf, bearing on the sides the arms of Anne-Léon Duke of Montmorency* (*about* 1735-40) *Bruges* (*?*) *about* 1465-70 250 0 0

MSS. of this famous romance written by Raoul Lefebvre about 1440-50 (and afterwards printed by Caxton) are very rare. This one was executed undoubtedly in the immediate circle of Colard Mansion and of Caxton, and might be from the hand of the former or one of his pupils. The handwriting at least resembles Mansion's calligraphy. The twelve Camaieu-gris illustrations are very striking pictures.

144 S. BRIDGET OF SWEDEN, VISIONS. *Fol.* 1: OWR' LORDE JHU CRYST TELLYTH SEYNTE BIRGYTTE WHY HE CHESYTH HYR TO BE HYS SPOVSE AND HOW AS A SPOWSE SHE AWYTH TO ARAY HYR AND BE REDY TO HYM . . *Fol.* 63: . . Shakyth from yow the grevouse yokke of the fende and hath mynde on my cherite and ȝe shall see in yowr conscyence that I am esy and myld. Amen. Assint laudes Deo. *Fol.* 64: HOW OUR BLISSID LADY IS REDY TO HELPE ALLE BOTHE WYUES, WIDOWES, AND MAYDENS . . *Fol.* 77: . . yf he had be sufficient to haue brought it aboute. And *Fol.* 78 *deficient.*

4to., MS. ON VELLUM, *written in a clear charter hand, with headings in red ink, and painted initials; bound in old calf* (*about* 1560) *with a Crucifixion stamped within an oval wreath in gold on the sides, and the initials* B. S.

About 1470 105 0 0

SUPPOSED TO BE UNIQUE. Neither the British Museum nor the Bodleian contains any early manuscript of these Visions of St. Bridget. The translator's name is not given, but the work is undoubtedly a valuable literary monument of the English language at a period of considerable interest.

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145 LYDGATE. THE FALL OF PRINCES. Folio, MS. ON PAPER, 206 *leaves, in a charter hand, with painted capitals; wanting the first prologue to the work, and also the second last leaf, but containing the* 144 *stanzas* (*Books III, IV*) *which are missing in the vellum copy above* (*no.* 94 *of this Catalogue*); *in the original oak boards backed with calf, from the Farmer, Heber, and Phillipps collections* *About* 1470 48 0 0

146 HENRY PARKER *of Doncaster, Carmelite,* 1465-70. DIVES AND PAUPER. *Pp.* 1-2 *are the concluding leaf of Table.* *Pa.* 3: Of hooli pouertee. þe first c⁹. Diues et Pauper obuiauerunt sibi . . þese ben þe wordis of Salomon þus mych to seie on englische. þe riche ȝ þe pore metten to hemsilf: þe lord is worcher⁹ of euerþ. þis text worschipful Bede expouneþ . . *Pa.* 408: . . Heere endiþ þe nynþe pcepte ȝ biginеþ þe tenþe precepte. Diues. Me þenkiþ þe speche skilful good *Here the text breaks off imperfect, wanting a couple of leaves at the end.*

Small folio, MS. ON VELLUM, *double columns,* 37 *lines to the column; old rough leather binding, from the Ashburnham collection* *About* 1470 42 0 0

This was based upon a sermon preached by the author in 1465, which he wrote out and augmented soon afterwards. The book is a treasury of idiomatic English, full of racy passages and bits of contemporary gossip.

147 CHRISTINE DE PISAN, FAITZ D'ARMES. *Leaf* 1: Chi comenche la table des Rubriches du liure des fais darmes et de cheualerie. *Leaf* 113: . . Explicit.

Small folio, MS. ON PAPER, *in cursive Gothic,* 113 *leaves, double columns, varying number of lines to the page* (30, 32, 34 *etc.*) *About* 1470 18 18 0

A nearly contemporary memorandum on the last page, in lettres batardes, runs thus:—"Ce liure traicte des fais darmes et de cheualerie le quel est a monss. Charles de croy comte de chimay.—Charles." This member of the house of Croy stood as sponsor for the Emperor Charles V at his baptism. He died in 1521.

An autograph letter of Dacier of the Institut dated 1817 is inserted in the volume.

The most precious form of the Faits d'Armes is in Caxton's published English version, printed in 1489. The first English printer had no doubt read the book in Flanders in some such manuscript as this one.

148 LA FLEUR DES HISTOIRES. *Leaf* 1: Comme il appartient a chūn roy auoir en sō royaulme trois lieux principāulx . . *Leaf* 256: De la guerre des rōmains contre la riche cite de numance en espaigne . .

Square folio, MS. ON VELLUM, 256 *leaves, double columns,* 38 *lines to the page; with one large* MINIATURE *representing the Creation, on the first page, within a floreated border which bears below the arms and crest of Montmorency, and a great quantity of illuminated initials; hf. vellum* *About* 1470 42 0 0

The miniature shows the Almighty with a crowned helmet

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speaking to Adam and Eve who are naked and have just been created. The background represents the Garden of Eden, with beasts. From the Burgundian style of the writing we should be inclined to attribute the escutcheon to Jean de Montmorency who died in 1477 after having founded the later line of the Counts of Horn.—On the last page some sixteenth century hand has added "Ci fini la Fleur des Histoires" to conceal the fact that the text is unfinished. . . The author of the volume was Jean Mansel, a Burgundian writer, who began the work at the request of Duke Philip the Good.

The book is lettered "Livre des Histoires ou Antiquité Judaique," as though it were a Josephus.

149 HORÆ BEATÆ MARIÆ VIRGINIS CUM CALENDARIO. 12mo., ILLUMINATED MS. ON PURE VELLUM (195 *ll.*), 6½ *by* 4½ *in. finely written in neat Gothic letters, in red and black, by a Parisian scribe and illuminator; with* 57 *splendid* MINIATURES *and numerous richly ornamented initials and illuminated details; old oaken boards, with silk covering* (*worn*) (*Paris, about* 1470) 130 0 0

A very beautiful and richly decorated Manuscript, in a perfect state of preservation. The calendar is in French; it is quite filled with red, blue and gold rubrics, quinze joies, sept requestes, etc.; nearly every page has an outside border of very delicately painted and richly illuminated scrolls of flowers, fruits, grotesque animals, etc. arranged in various shapes; and it has 24 small miniatures of the Signs of the Zodiac and occupations of the Months. The text has 20 very superior, finely drawn and richly painted Miniatures, surrounded by charming borders, similar to those described above, grotesques being more frequently used. These Miniatures represent the Four Evangelists and the usual subjects, but one or two are unusually treated, as in the Massacre of the Innocents, Herod is in Council, giving his commands to a soldier in armour kneeling before him; Pentecost is represented by Tongues of Fire, the Virgin and Child and the Coronation of the Virgin are within rainbow halos; before the Miserere, David as a small boy is slaying Goliath with the stone from the sling, the Giant being pictured in a full suit of gold armour; before the "Vigilia Mortuorum," Death in a Landscape, holding a mirror, attacks with his spear two Lovers. There are also 13 highly finished small Miniatures of Saints with their emblems.

150 HORÆ BEATÆ MARIÆ VIRGINIS SECUNDUM USUM SARUM. 8vo., FINE ENGLISH MS. ON VELLUM, 154 *leaves, written in red and black, with* 24 BEAUTIFUL MINIATURES, *twice as many rich borders,* 22 *smaller miniatures enclosed within initial letters, and innumerable illuminated initial letters, etc.; in the original oak boards recovered* (*about* 1600) *in sheepskin with Italian gilt ornamentation on back and sides* *About* 1470 450 0 0

An English manuscript of exceptional artistic excellence. The miniatures are of the finest English work. They are painted with great skill upon backgrounds which are chiefly of landscape or architectural character; in some instances with chequered backgrounds and floors. With the exception of a few being slightly rubbed, they are in bright and fresh condition. The borders are of the style in which conventional branches in blue and red are combined with real fruits and flowers. One of the miniatures represents the murder of Thomas

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à Becket and precedes the full office of that saint. The Calendar is of the regular Sarum type.

CONTENTS: Calendar; The Fifteen Oes; Commemorations of Saints; Hours of the Virgin with Commemorations of Saints between Lauds and Prime; Salve virgo virginum stella matutina *and twenty-eight other hymns in rhymed quatrians;* O intemerata and Obsecro te; Septem Gaudia; Ad ymaginem domini nostri ihesu xpristi; Ad crucem xpristi; Ad septem vulnera; Ad ymaginem B. V. M.; Ad sanctum iohannem ev.; Oratio venerabilis Bede; Orationes ad Sacramentum; Penitential Psalms and Litany; Offices of the Dead; Commendationes Animarum; Psalmi de Passione; Psalterium S. Ieronimi.

151 HORÆ B. V. M. Small 4to., MS. ON VELLUM, 211 *leaves with* 19 *beautiful* MINIATURES *within delicately decorated borders; crimson velvet, enclosed in a purple morocco case* *About* 1470 184 0 0

A finely illuminated Manuscript of mixed Flemish and Breton origin. The borders are especially noticeable for the grotesques and a series of animals which are introduced consisting of bears, elephants, deer, dogs, monkeys, birds, and monsters, which are mingled with the floral decorations.

152 CICERO DE NATURA DEORUM et DE DIVINATIONE. *Page* 1: Cum multæ res in philosophia nequaquam satis adhuc explicatæ sunt . . *Page* 189: Vetus opinio est iam usque ab heroicis ducta temporibus eaque et populi Romani et omnium gentium firmata consensu . . . *Page* 337: . . Quæ cum essent dicta surreximus. 4to., MS. ON VELLUM, *in a beautiful Italian hand; bound in old English russia extra* *About* 1470 24 0 0

Formerly in the libraries of Dr. Askew and Mr. Wodhull.

The capitals are large and ornamental but in pen and ink only: it was probably intended to illuminate them.

153 MARTIALIS EPIGRAMMATA. 4to., MS. *on paper*, 184 *leaves*, 31 *lines to the page, written in a small Roman hand, transitional between the round and the Italic letter; hf. bd.* *Jacobus Tirabuschus Bergomensis*, 1470 8 0 0

It is worth while to compare this MS. with the printed editions . . It begins with Pliny's letter "Audio Martialem decessisse et moleste fero . . "

154 OVID. (1) P. OVIDII DE ARTE [AMANDI]; (2) DE REMEDIO AMORIS; (3) MEDICATA FACIES; (4) CULEX; (5) ELEGIÆ; (6) NUX. Small 8vo., A BEAUTIFUL LITTLE MS. ON VERY FINE VELLUM, WITH 12 FINE ILLUMINATED INITIALS; *the first page entirely framed within an elaborated interlaced border which contains some bird-figures; in old calf binding, the edges gilt and goffered* (*Venice?*) *about* 1470 25 0 0

A charming book. Nothing prettier in the way of calligraphy, combined with interlacing ornament, was produced in Italy in the fifteenth century.—At the end of the Culex, there are two epigrams

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"in Tuscum" by Bernardinus Cyllenius, the Veronese Latin poet, who was flourishing at the time the MS. was written.

The escutcheon and name (Laurentius de Marzi) which are inserted in the lower part of the border above mentioned, appear to have been added about a hundred years later than the book.

155 PETRARCA. Domini Francisci Petrarce poetæ clarissimi trium Fortunum Liber et primum de Amore [Trionfi dello Amore]. 8vo., MS. ON VELLUM, *finely written by an Italian scribe*, 41 *leaves*, 24 *lines to a full page; the first page decorated with an illuminated border and a Miniature containing a portrait of Petrarch seated in a field reading a book; also some illuminated initial letters; brown morocco, with blind knotwork tooling, by Bedford* *About* 1470 36 0 0

156 VIRGILII ENEIDOS LIBER. Sm. 8vo., FINE MS. ON VELLUM *by an Italian calligrapher, with border and initial letters illuminated in gold and colours; light brown morocco super extra, rich gold tooling in the Grolier style, gilt and goffered edges, by Lortic* *About* 1470 50 0 0

A charming book, inside and outside. In the border on the first page, which consists of branchy interlacements and convolutions in the old Italian style, a portrait of Virgil is found, as well as the shield on which the arms of the first possessor were emblazoned. These have been effaced. The shield is encircled by a ring of gold, distinctly a finger-ring, not a mere circlet.

The various books of the poem are preceded by summaries in verse, attributed to Ovid.

157 ILLUMINATED MINIATURE. The Adoration of the Infant Christ by the Shepherds: *a very finely painted and illuminated Miniature Initial (D), on a gold ground, with flowering scrolls of various colours developed from two of the corners; from an Italian Antiphonarium; mounted on cardboard, in a gilt frame* *About* 1470 8 [illegible] 0

158 LATIN GLOSSARIES. SERVII Vocabula super Virgiliū . . 53 *leaves;* VLPIANI ceterorumque Iuris Consultorum de Verborum significatione . . 81 *leaves, with a* Tabula Verborum *in* 4 *leaves*,—2 parts in 1 vol. small folio, MS. *on paper, well written in a kind of upright semi-Italic, with painted initials in the second part; limp vellum wrapper* *About* 1470-75 2 0 0

At the end of the alphabetical index attached to the second Glossary is an inscription by the scribe: Expliciunt verborum significationes erutæ ex voluminibus digestorum et per alphabetum redactæ per eximium virum Bonifatium Nāniensem literis grecis atque latinis doctissimum.

159 THE AUTHOR OF THE BALLADE OF TRUTH AND CONSCIENCE. Some maner matere wolde I fayne meue . . *in fourteen stanzas of varying length; followed by the thirty lines of the little poem* Erth upon Erth, etc. In 1 vol. folio, MS. ON VELLUM; *hf. calf* 1470-80 10 0 0

The ballad is satirical and each stanza usually ends with the refrain "Where Trowth and Conscyens ys become," or "Kowde wete

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where Conscyens was become." The fourth stanza is a shorter one with a difference

But wyll ye here a wondour thing
The purpose of this Palmer here
He gatte a patent of owre Kyng
To seche conscyens where he were
In all courtis bothe ferre and nere
In Benche, Chekkyr, and Chauncerye
They excused hem all in feere
And seide conscyens came not in here compayne

The other poem begins thus: When lyfe is moost loued And dethe is moost hated | Then dethe drawith his drauȝt and makith men naked. Erthe out of erthe is wonderly wrouȝt . . The REGIMEN SALERNITANUM in Latin occupies the first seven leaves of the MS.

160 EARLY AND ELIZABETHAN POETRY. A small 4to. volume *written on paper, and consisting of* 9 *leaves written in the fifteenth, and* 45 *written in the sixteenth century; interleaved and bound in russia, gilt edges*

1470-1580 16 16 0

Formerly in the possession of Haslewood, by whom some of the pieces were printed in *Brydges' Censura Literaria.* The contents are as follows:

1. Five seven-line stanzas on Repentance, attributed to Lydgate.
2. Cronycles of Sayntes and of the Kynges of Yngelonde, 6 *pp. of prose ending with* 1476; followed by 2 pp. of further details.
3. A poem on Heraldry in twenty-eight seven-line stanzas, occupying 8 pp. Beginning "O petuusly may I wayle and complayne | For lacke of conyng, alas my tyme ys lore." This was written about 1480-90.
4. Fragment of Robert Wilmot's tragedy of Gismonde of Salerne, 6 pp. (written about 1568 and varying considerably from the edition printed for the author in 1592). It includes Sonets to the Queene's Maides (by Wilmot) and the argument of the play.
5. Latin verses to the Queen, and on Leicester and Burleigh, etc. 11 pp. (begging her to marry the Earl).
9. Two English poems by Robert Davy, 1½ *page.*
10. Churchyard (Th.) Poem on the reception of the Queen by Leicester, ½ *page.*
11. Latin poetry, 9 pp. by Rog. Marbeck.
12. Poems by Robert Davy, 3 *pp.*
13. Latin pieces, 6 *pp.*
14. English Poems by Robert Davy, 5 *pp.*
15. A poem beginning "The thoughts of men doe daily chaunge."
16. Dittie to the Queen by Ludowick Lloyd (to the tune of Welsh Sydanen), 2 *pp.*
17. Dittie by Robert Davy, 1 *page.*
18. Latin poems with English versions (by Davy) interposed.
19. Poems by Davy, 10 pp. (including the Music of one).
20. Poems (probably also by Davy), 20 *pp.*

161 PRIMER OF SARUM USE. *Fol.* 1-6 *Calendar. Fol.* 7: O domine ihesu xpriste eterna dulcedo . . *Fol.* 31: Hic incipiunt matut' beate marie virginis secundum vsum sarum.

Folio, ILLUMINATED MS. ON VELLUM, 111 *leaves written in missal characters of great size; with hundreds of painted and gilt capitals,* 12 *splendid borders of flowers and leaves*

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PRIMER OF SARUM USE, *continued:—* £ s. d.

painted after nature, and 6 MINIATURES *enclosed within large initials; old English calf* *About* 1475 175 0 0

CONTENTS: Calendar, The Prayers of St. Bridget (not complete), The Words on the Cross, ad Dominum, de Nomine Ihu, de Sancta Maria (Obsecro te and O intemerata); Commemorations of Saints; Prayer at the Elevation, etc.; Oratio ad virginem (O certissima spes) Oratio contra pestilentiam, Office of St. Roch; Hours of the Virgin (and of the Cross), with Commemorations of Saints between Lauds and Prime (wanting some leaves); Penitential Psalms and Litany (with a good number of supplications, including the donum apostolicum) and verses of St. Bernard; Vigils of the Dead, and commendations of Souls; Psalter of St. Jerome.

In the border-ornamentation, two favourite figures are a barrel and a vase, with flowers sprouting from the latter in the ordinary way, and from the former out of the bung-hole.

The Calendar is of the regular Sarum type, but it comprises the names of St. Patrick, and St. Thomas of Hereford, who are rarely found in MSS.

162 HORÆ. THE MAILLARD MS. OFFICIUM BEATE MARIE VIRGINIS ad vsum ecclesie Gebennensis . .

Small 4to., SPLENDID ILLUMINATED MS. ON VELLUM, 203 *leaves,* 19 *lines to the page, with* 79 LARGE AND BRILLIANT MINIATURES, *and numerous rich borders of floral character partly grounded on bands of pale gold; in blue morocco extra, gilt edges* *About* 1475 185 0 0

This MS. was presented in 1610 to Prosper de Maillard, Comte de Tournon, whose arms and name are placed upon a leaf preceding the Calendar.—The Calendar has twenty-four miniatures all accompanied by bright borders bearing flowers and figures.—The Gospel Lessons begin on leaf 13 with the usual picture of St. John in Patmos, in the front of a landscape; but here he is accompanied by the seven-headed eagle. The twenty-sixth miniature represents St. Jerome and the Lion; the twenty-seventh St. Matthew; the twenty-eighth St. Mark; the twenty-ninth the holy women around the body of the Saviour; the thirtieth the Holy Family; the thirty-first the Annunciation; 32 the Visitation; 33 the Nativity, with the little St. John; 34 the Warning of the Shepherds; 35 The Adoration of the Magi; 36 Presentation in the Temple; 37 The Flight to Egypt; 38 The Coronation of the Virgin; 39 David worshipping; 40 The Kiss of Judas, with an escutcheon below; 41 Jesus before Pilate, an escutcheon below; 42 The Scourging; 43 The Bearing of the Cross; 44 The Crucifixion; 45 Jesus taken down from the Cross; 46 The Entombment; 47 Visit to Limbo; 48 The Resurrection; 49 Christ appearing to his Mother; 50 Christ appearing as a Gardener; 51 The Last Supper; 52 Christ and Didymus; 53 Descent of the Holy Ghost; 54 Job and his friends; 55 The Trinity; 56 The Unity; 57 Christ standing erect in the tomb; 58 The Holy Ghost; 59 St. Michael and the Dragon; 60 John the Baptist; 61 John the Evangelist; 62 Peter and Paul; 63 St. James; 64 The Apostles; 65 Emblems of the Evangelists; 66 St. Stephen; 67 St. Laurence; 68 St. Vincent; 69 St. Christopher; 70 St. Sebastian; 71 St. Nicolas; 72 St. Claudius Bishop of Besançon; 73 St. Antony; 74 St. Roch; 75 St. Anna; 76 Mary Magdalen; 77 St. Katherine; 78 St. Barbara; 79 The Mass of St. Gregory.

The number of striking Miniatures is almost unexampled. The design here seems to be of North French invention, but the colouring is more indicative of a Southern hand.

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163 HEURES DE JACQUELINE DE BERCENAY. Horæ Beatæ Mariæ Virginis cum Calendario. Small 4to., ILLUMINATED MS. ON VELLUM, *written in Gothic letters by a French scribe*, 117 *leaves*, 14 *lines to a page; with* 7 *large illuminated* MINIATURES *within charming floreate borders*, 19 *pages with borders or half borders of flower scrolls with elegant figures of birds, and numerous illuminated initials and details; rough calf* *Written in Champagne between Chalons and Bar-sur-Aube*, 1476 25 0 0

The second miniature contains a portrait of the former owner, Jacqueline de Bercenay, kneeling before a figure of the Virgin and Child, with coats of arms above and two figures of dogs below, and the following note on the opposite page: *Ces heures sont competēt et appartiennēt a damoiselle Jacquēline de bercenay et furēt fctes elle estant a marier en lā mil cccc lxxvi*

164 BREVIARIUM MANTUANUM ORDINIS CARTHUSIANI. Small 8vo., ILLUMINATED MS. ON FINE VELLUM, *written in a beautiful Italian Gothic hand, with one beautiful border and* 37 *historiated initials, each of them enclosing a small* MINIATURE *of one or more figures; old calf* *Mantua*, 1480 15 0 0

The date is given in the margin of the Calendar for April, in some instructions as to the mode of finding Easter. The place is given on the second leaf of the text, in the margin, in the words "Cartusie Mantue," expressive of ownership. They are of the same age as the book.

CONTENTS: Ff. 1-8, Calendar and Almanac; 9-86, Psalter, etc.; 87-92, Hymni; 93-101, Capitula per anni circulum; 102-126, Orationes per anni circulum; 127, a blank leaf; 128-275, Lectiones per totum annum; 276-358, Antiphonarium secundum morem ordinis cartusien; 359-377, Officium beatissime virginis Marie.

165 PSALMORUM DAVIDIS LIBER, cum Canticis Moysi, etc. Small 8vo., MS. ON VELLUM (120 *leaves*), *finely written in neat Gothic, by an Italian Scribe, margins of first page finely painted and illuminated with floreate arabesques, with an historiated miniature initial, and small Virgin and child, and* 7 *fine large and richly painted and illuminated ornamental initials with marginal decorations in the text, painted capitals and ornamental penletters throughout; brown velvet* *About* 1480 32 0 0

166 HORÆ B. V. M. 12mo., ILLUMINATED MS. ON VELLUM, *by a French artist, with* 60 MINIATURES (19 *large and* 41 *small; two of them damaged*) *and a bright floral border to every page of the book; old red morocco extra, gilt edges, bound apparently by* LE GASCON *About* 1480 68 0 0

The pointillé decoration in gold on the back and sides is precisely similar to those of the less elaborate bindings executed by Le Gascon about 1635-40. There is no mark of ownership, but the style is that in which the books of Habert de Monmort were usually bound.

167 GRAMMATICA LATINA. *Page* 1: Partes grāmatice sūt quatuor videlicet Litera. Syllaba. Dictio & Oratio . . *Page 98:* . . Finis. Ego Nicolaus Sextius transcripsi.

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GRAMMATICA LATINA, *continued:—* £ s. d.

8vo., ELEGANTLY WRITTEN MS. (*in Roman letter*) *on* 49 *leaves of fine* VELLUM, *with a beautiful illuminated border of interlacements; in the original Italian binding stamped with a knot-pattern* (*repaired*) *About* 1480 6 6 0

A pretty example of the transitional style of writing between Roman and Italic characters. The text comprises a good many instances of Tuscan interpretations in the lists of verbs, etc.

168 PORTOLANO. 6 LARGE MAPS ON 7 LEAVES OF VELLUM, *each map occupying the space of two open pages* (14½ × 12 *inches*), representing the coasts of Turkey in Asia, Turkey in Europe, Syria, Egypt, Greece, the Islands, Dalmatia, Italy, Sicily, Sardinia, Corsica, the Riviera, France, the Balearic Islands, Spain, Africa from Egypt along the North coast down to Cape Bojador on the West, the Canaries, Madeiras, Azores, Europe from Finisterre to Friesland, with the British Islands.

Sm. folio, *bound in wooden boards covered with stamped leather, a binding executed about* 1480

Apparently the work of an Italian sailor about 1480 30 0 0

169 HYGINUS, etc.

Cicero de somnio Supionis, 8 *leaves*

—— de Peticione Consulatus, 15 *leaves*

Hyginii Poeticon Astronomicon opus . . de Mundi ac sphere declaratione. 75 *leaves, including a drawing of the* Scemma Sphericum. *Dated at the end* 1487

Cicero de Fato, 17 *leaves*

Cicero de Uniuersitate, 15 *leaves*

Rethorica enim assecutiva Dyalectice est . . 6 *leaves*

Phalaridis Epistole translate per Franciscum Aretinum, 41 *leaves*

Æneæ Sylvii Epistola ad Sigismundum [de Amore; sub nomine Hannibalis] 4 *leaves*

—— in 1 vol., small 4to., MS. *on paper; russia extra, gilt edges, from the Drury library* 14(80)-87 9 0 0

This is an interesting volume. Dr. Drury was a sagacious and successful collector.

170 HORÆ B. V. M. etc. (ad usum Franciæ). 12mo., ILLUMINATED MS. ON VELLUM, *almost every page of the book decorated with an arabesque and floral border partly on gold grounds; with* 24 MINIATURES (*fourteen large and ten small*) *in gold and colours, the gold forming a lustrous camaieu; bound in red velvet* *About* 1485 75 0

A brilliant example of French art.

CONTENTS: Calendar, 12 leaves; Gospel Lessons, Obsecro te, and O intemerata, 11 leaves; Hours of the Virgin, 57 leaves (perfect, but with some transposition); Penitential Psalms and Litany, 16 leaves; Hours of the Cross and Hours of the Holy Ghost, 6 leaves; Office for

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the Dead, 39 leaves; Quinze Joyes and Sept Regards, 8 leaves; *Commemorations of Saints, 3 leaves (wanting one or two leaves at end).*

This is an interesting as well as a fine book. It is of *French, not* of Roman use; and several French saints are to be found both in the Litany and the Calendar with special veneration.

171 LIVRE D'HEURES *in Flemish.* T'heylich Cruys Ghetide . . Dat heylich Geest Ghetide . . Onser Vrouwen Getide . . Small 4to., ILLUMINATED MS. ON VELLUM, 190 *leaves, Gothic letter,* 20 *lines to the page;* 5 LARGE AND 60 SMALL MINIATURES, *with landscape or architectural backgrounds, and about* 60 *borders of Flemish style in which large cut flowers and fruits and insects are painted in relief mostly upon a yellow background; bound in old French red morocco extra, gilt edges* *About* 1490 500 0 0

This is a clean, bright and well preserved example of the late Flemish school of Art, with admirable borders. The following is a list of the illustrations: 1. A Crucifixion with nine figures, and a border of pale red or pink in which there are flowers, birds, and branches. The opposite page has a white initial on a yellow ground with flowers, birds, butterflies and branches, on a light maroon ground. 2 is a picture of the Descent of the Holy Ghost, with a border of roses, other flowers, and butterflies, on a yellow ground. On the opposite is a letter in gold on a reddish ground with a border of flowers and butterflies, and a grotesque figure below. 3. The Annunciation, with a border containing peacocks and other birds on a pale reddish ground. On the page opposite are figures of peacocks painted on a border of the same tint. 4. King David kneeling in his castle yard, with a border of flowers and birds in relief on a yellow background. A border of similar kind, but including insects, on the opposite page. 5. The three Quick and the three Dead in a landscape, within a border of cut flowers and butterflies in relief on a yellow ground. On the page opposite a corresponding border. Of the smaller pictures there is a Visitation, with a border on a yellow ground; a Nativity with a similar border; a Presentation with a border of flowers and birds on a light reddish ground; Circumcision, with a border of peacocks on a pale reddish ground; the Adoration of the Magi, with a border of birds, fruits, and flowers on a yellow ground; the Massacre of Innocents, with a border of insects, flowers, and fruits on a yellow ground; St. Gregory's Mass without a border; the baby Christ, without a border; Angels supporting the Chalice, with a border of flowers and insects on a yellow ground; the Virgin and Child, with a similar border; the dead Christ with Mary and John, a border of flowers and a bird on a pale pink ground; St. Michael striking down the demon, a border of red and white roses with insects on a yellow ground; John Baptist with landscape, a decorative border with birds on a yellow ground; Peter and Paul, a similar border on a pale pink ground; John the Apostle, a border of roses and insects on a yellow ground; St. Andrew, a border of flowers on a dark ground; St. James, a border of flowers and insects on a yellow ground; St. Christopher, no border; St. Anthony, a border of leaves and flowers with insects on a pink ground; St. Roch, a border of daisies and wild flowers on alternate pink and yellow ground; St. Adrian with hammer and anvil, a border of flowers and butterflies on a yellow ground; St. Martin, a decorative border on a pink ground; St. Joos (Josse) as a pilgrim, a border of flowers on yellow ground, and decorative branches on a carmine ground; St. Anne and the Virgin and child, no border; Mary Magdalen, a border of flowers and insects on a yellow ground; St. Catherine, a border of white and

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blue flowers on a dark ground; St. Barbara, no border; St. Margaret, no border; St. Apollonia, a border of birds and flowers and white decoration on a yellow ground; St. Gertrude, a border of flowers and fruit with a butterfly, a peacock and another bird, on a yellow ground; St. Lucy, a border of white flowers, green leaves, and a butterfly on a dark ground; St. Ontcommere, a border of flowers and insects on a yellow ground; St. Dympna, a border of flowers and insects on a yellow ground; St. Brigitta, a border of white roses and fern leaves with insects on a dark ground.

Thus it will be seen that we have here a beautiful example of the Flemish school with an unusually large quantity of ornamental illustration. It was executed probably somewhere in Brabant in the last decade of the fifteenth century. An inscription on the fly-leaf "A moy Eleonor Daça," was written about the year 1600.

172 HORÆ BEATÆ MARIÆ VIRGINIS. Imp. 8vo., ILLUMINATED MS. ON VELLUM; *with* 14 *large and* 29 *small* MINIATURES, *beautiful painted borders on every page of the volume, and a great quantity of decorative embellishments which enclose figures of birds, beasts, and grotesque animals not included in the preceding numbers; in a superbly fine state of preservation and freshness, and bound in old French olive morocco extra, gilt edges (probably by Boyer about* 1710-20) *About* 1490 150 0 0

The Calendar, as usual, is crowded and full of errors. Its origin is North-west French, not Flemish. The border illustration is composed of gold patterns and bands with floreated ornament on dark grounds of red or blue. The Calendar has a double set of illustrations; the usual domestic and outdoor scenes at the bottom, the symbolical designs at the top. These symbolical designs are painted in *camaieu d'or* upon a light blue ground. The miniatures are large and magnificiently illuminated, but better finished than designed.

The Calendar only is in French. There is no supplication for the donum apostolicum in the Litany.

A slip from a printed Catalogue about a hundred years old shows that the book was formerly in Debure's possession. It contains also the bookplate of the late W. H. Crawford. A monogram composed of T, A, O, is written on the first blank page in ink of the present century.

173 PSALTERIUM, CANTICA, Te Deum, Symbolum, Septem Psalmi penitentiales cum Litania (AD CONSUETUDINEM SCOTIÆ)

Small folio, MS. ON VELLUM, *written in black and red in a fine large missal character, with a peculiar* r; *with numerous painted initials, several splendidly decorated capitals, and three fine illuminated borders; a large miniature of the Psalmist on the first page; in an early calf binding, rebacked* *About* 1490 48 0 0

There is no calendar but the Litany supplies all the necessary information. We find in it supplications to ST. NINIAN, ST. ADAMNAN, and ST. MALACHI, as well as to Edmund and William and Brigid, the first three being wholly Scottish, the last three annexed from the use of York.

The illumination is full of flowers, especially roses, painted naturally in a large and splendid manner. It resembles English work under Flemish influence, but was no doubt done in Scotland. On the first

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page the Boswell arms have been added in a portion of the side-border, but there is a legended shield in the lower border which apparently represents the original owner. It is azure, bearing the letters ma in gold, and is surmounted by a coronet.

174 HORÆ BEATÆ VIRGINIS MARIÆ. 8vo., MS. ON VELLUM, *in a beautiful calf binding, richly gilt in the early Eve style, with the initials M. L. in the centre, within an olive morocco case* (*Paris*) *about* 1490 150 0 0

A richly illuminated MS. executed most probably in Paris about 1490, consisting of eighty leaves of vellum with 24 small miniatures within the borders of the calendar showing the signs of the zodiac and the occupations for the months. The calendar in French is finely written in gold, blue and violet. To each page is a fine border of floral or grotesque design.

There are also 14 large brilliant miniatures. The chief charm of this volume is its immaculate condition and the freshness of its Eve binding of about 1610.

175 LECTIONES QUÆDAM ET COLLECTÆ. Small 4to., MS. ON VELLUM, 22 *leaves*, 11 *lines to a full page, written in large missal characters with rubrics, probably by an English scribe; to which has been added a fine large painted and illuminated I executed in the eleventh century containing 2 circular Miniatures, one of the Deity creating the Stars, the other a realistic picture of the text in Genesis II, vii, each* 2½ *in. in diameter; blue morocco, with elaborate gilt scrolling and painted Tudor roses in centre, by Thompson of Paris* *About* 1490 84 0 0

This manuscript is said to have belonged to Elizabeth of York, wife of Henry VII. On the first page is an inscription "Elizabeth dei gratia to my good friend"—(*name erased*); on another page "to the victorious and triumphant King Henry"; the words "Westminster Abbey" occur in two places, as if the MS. had formerly belonged there, and in the same handwriting are the beginnings of some forms of addresses. On the reverse of the last leaf (partly smothered in blue ink) is the *Absolutio in extremis* said to have been used for the Queen at her death in childbed.

176 HORÆ BEATÆ MARIÆ VIRGINIS, CUM CALENDARIO. 12mo., *French* MS. ON VELLUM, 259 *leaves containing* 23 *large* MINIATURES *and* 29 *smaller ones splendidly illuminated by a Parisian miniaturist; each page has a lateral floriated border, while the pages on which the miniatures occur are surrounded by borders the majority of which are in compartments; in an early* 17*th century red morocco binding, with wreaths of foliage on the sides in the style of Clovis Eve, in a blue morocco pull off case* *About* 1490 135 0 0

A typical specimen of French art. The border on the 1st page of the Seven Psalms is of an unusual character consisting entirely of various sized *fleurs de lys* in silver and gold on a blue background, and may possibly point to a royal ownership.

The calendar is tastefully decorated with borders and 12 small miniatures of the signs of the Zodiac in addition to those enumerated above.

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177 OFFICIUM BEATE MARIE VIRGINIS SECUNDUM ROMANE CURIE, cum Calendario. 32mo., MS. ON FINE VELLUM, 294 *leaves, richly illuminated, with* 5 *beautiful* MINIATURES, *each surrounded by an exquisite arabesque border in which figures of saints are introduced,* 5 *other borders of similar character, and numerous historiated and illuminated initials, ornamental pen-letters etc.; in an early seventeenth century binding* *About* 1490 72 0 0

A charming little manuscript, written in a fine Italian Gothic. It is bound in red morocco, the sides ornamented with a gold arabesque design, the back fully gilt with scroll ornamentation, and the edges gilt and goffered.

178 HORÆ BEATÆ MARIÆ VIRGINIS. Small folio, MS. ON VELLUM, *with* 3 *large* MINIATURES, 5 *beautiful* BORDERS, *and historiated and ornamental initial letters, etc.; old calf gilt* *About* 1490 40 0 0

Written in bold missal characters, 20 lines to the page. It originally comprised 78 leaves but one has been cut away. Among the Saints' names invoked in the Litany are St. Martin and St. Walburge (patron saints), St. Willebrod (first bishop), and St. Odulf, all specially venerated at Utrecht. The book was therefore probably written at Utrecht or at some place under the influence of that see. The miniatures represent 1. The Annunciation, on a background of architectural character; 2. The Crucifixion, on a background of burnished gold; 3. The Resurrection, with the cross, ladder, sponge on a pole, scourging post and knout, on a similar ground. The borders are of pure Flemish type with floral scrolls, cut flowers and arabesques:—three on dull gold grounds; one a beautiful arabesque design in gold on a carmine ground; the other on a ground of four colours, gold, blue, purple, and crimson.

179 ILLUMINATED MINIATURES. *Four fine miniatures within borders executed by a clever Flemish artist of the School of Bruges; mounted and framed* *About* 1490 8 8 0

The Annunciation, the Raising of Lazarus, the Crucifixion, the Descent of the Holy Ghost. All are within borders of flowers and fruit in which are introduced figures of birds and angels.

180 ANONYMOUS, about 1490-1500. ASTROLOGICAL AND OTHER MISCELLANIES, MSS. in 1 vol. small 4to., *stamped calf, from the Ashburnham Library* 1490-1615 12 12 0

1. *Pages* 1-12. An acephalous Astrological treatise, *beginning* "thou doth with the 10, so do with the 5. Howe to knaw of wat schal hape to the at the place qwer thou intendith to go to . ." *Apparently in Scottish orthography* *About* 1490
2. *Pp.* 13-20. Esop's Fables in Meter. Anth. Rous. *These pages contain the first thirteen Fables. The continuation is added here and there throughout the volume upon blank spaces* *About* 1615
3. *Pp.* 21-56. Another Astrological treatise *in the same handwriting and orthography as the first one. Beginning* "Qwho so intendis to knaw the effects of the planets that sall fall . ." *About* 1490
4. *Pp.* 53-66. Continuation of Rous's translation of Esop
5. *Pp.* 67-110. Astrological Fables *in red and black, apparently a continuation of No* 3

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6. *Pp.* 70-105. On the blank spaces Rous's Esop is continued
7. *Pp.* 111-117. Continuation of the early Astrological Fables. *The heading of p.* 111 *is* "Tabula met^s arcus diurni ad latitudinem Cantabrig. p. signis septentrionalibus . ." *The heading p.* 117 *is* "Radices planetarum secundum tabulas Mgri Iohis Holbruke pro anno xpi 1476 . ."
8. *Pp.* 118-120 *and* 133. The Farcical Dialogue of Cuffe, Ruffe and Bande performed at Cambridge. *In Rous's handwriting About* 1615
9. *Pp.* 121-132. Continuation of the Astrological Fables, *ending* "Finit feliciter"
10. *Pp.* 134-136. Continuation of the Astrological treatise with "Ascensiones signorum," etc.
11. *P.* 136. Sixteen lines of verse, *beginning* "Hence all ye vaine delightes . ." *including the line* "places which pale passion loves" *and ending with* "For nothing is so sweet as Melancholy." *This is in Rous's handwriting*
12. *Pp.* 137-150. Husbandry (Monthly). *In Rous's hand*
13. *Pp.* 151-164. Secretes for Gardening, Arte of Grafting. *In Rous's hand*
14. *Pp.* 166-180. Booke of Laces (Fringe Lace, etc.). *In Rous's hand.*

181 HORÆ BEATÆ MARIÆ VIRGINIS, cum Calendario. 12mo., MS. ON VELLUM (288 *ll.*; 6¾ *by* 4½ *in.*), *written in bold Gothic letters by a Northern French scribe; with numerous beautiful* MINIATURES *and Borders of an unconventional character; and numerous finely illuminated ornamental initials and details; oaken boards, silk cover, cover broken* *About* 1490 400 0 0

A VERY FINE MS. OF A MOST UNCOMMON CHARACTER. The Calendar is in French in red, blue and gold; each month occupying 2 pages, each page surrounded by a border dealing with the occupations of the month in which the proper Zodiac sign is introduced. These occupations are of very unusual treatment, the subjects being carried all round the page, representing the progress of a Banquet from the Kitchen to the Table, Operations in Forestry, Fishing, Planting, Gathering Sticks, Females gathering Flowers, Shooting with Bow and Arrow, Lovers Walking and Riding, The Twins, with a Couple bathing (boldly treated), Gleaning, Harvesting, Threshing and Haymaking, Treading the Wine Press, Ploughing, Sowing, Baking, Feeding Swine, etc. the landscapes being richly painted and illuminated. The Text has 14 large Miniatures of an unconventional treatment, within architectural frames or floreated arabesques, the faces of some of the figures being drawn very large; and there are 5 small figured initials in the borders. The borders of the Officium Mortuorum are of a most unusual character, being composed of skulls and bones arranged in various forms on black grounds, with some Dances of Death in gold and colours interspersed.

182 CHRONIQUES DE S. DENIS. Les Petites Chroniques de l'Abbaye de Saint Denis. Small 4to., MS. ON VELLUM, *written in neat lettres bâtardes, 48 pages, 27 lines to a full page, rubricated, and with painted capitals in blue and red; limp vellum, with the bookplate of the Marquis de Rothelin* 1495 5 5 0

The first rubric is: *Dagobert fils du roy Clotaire deux^me de ce nom fut baille a saint arnoul . . .* The last is: *La designation en brief*

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combien que en la pluspart il est cy dedans escript plus aulong. Quant pour quoy Et par qui les glorieux corps de saints denis ruth et eleuthere ont este descēdus et remys en leur voulte en ladcte abbaye de saint denys en France.

183 OFFICIUM BEATE MARIE VIRGINIS secundum consuetudinem Romane curie.

Small 8vo. (6½ × 4 inches), DELICIOUSLY ILLUMINATED MS. ON 226 LEAVES OF THE PUREST AND WHITEST VELLUM, *executed by a Florentine artist; bound in richly gilt red morocco in the later part of the eighteenth century, edges gilt; in a leather case Florence, about* 1495 500 0 0

One of the loveliest of the illustrated books produced in Florence towards the end of the fifteenth century. The Calendar consists of 18 leaves entirely written in gold (except for the major festivals which are in blue) and has the sign of the Zodiac in gold on a blue ground, at the head of each month. The Miniatures are as follows.—1. The Annunciation with an interior view of a palace; a broad border containing six figures within medallions, and an escutcheon below (*azure*, a bull or cow *argent* moving to the right; three fleurs-de-lis per fess in chief, *or*). 2. The Nativity, within a rich border having several figures on medallions. 3. Another Nativity, within the letter D, with an exquisite ornamental half-border. 4. The Visitation, with fine half-border. 5. The Shepherds' Warning within the letter D, with a beautiful half-border. 6. The Circumcision, within the letter D with a charming half-border. 7. Adoration of the Magi within the letter D, with a lovely half-border bearing the empaled arms of ( ) and Pitti. 8. The Journey to Egypt, with a beautiful half-border. 9. Massacre of the Innocents, with a splendid half-border. 10. The Virgin and Child, with a full-page border comprising several figures, a superb example of ornamental work. 11. David standing over slain Goliath, with a landscape-background, the full border comprising several figures and ornamental patterns; 12. Picture of David kneeling in the middle of an exquisite figured and decorative border. 13. A beautiful half-border at the beginning of the Litany. 14. A striking picture of the Discovery of the three Kings with many figures standing round the coffins. A beautiful border encircles the page, with many figures in compartments. 15. Vigils of the Dead, opening page, a miniature with several figures. 16. Eight monks in white singing a requiem over a black coffin, with a charming half-border, in which the Pitti arms are emblazoned. 17. A splendid opening page of the Gradual Psalms, with miniature, and a rich figured border. 18. Veronica's towel. 19. The Virgin and Child. 20. The Crucifixion. 21. A lovely picture of the Crucifixion with many figures; within a full border which contains the betrayal by Judas and numerous figures. 22. The first page of the Office of the Cross with two miniatures and a charming figured border. 23. The Descent of the Holy Ghost with an exquisite figured border. 24. The first page of the Office of the Holy Ghost with a fine border and miniatures.

This charming Prayerbook, executed by some first-rate Florentine artist on the occasion of the marriage of some lady of the Pitti family, is one of the loveliest productions of its kind, and has its full white margins, framing the delightful calligraphy of the text, with its many hundreds of illuminated initials.—It has been suggested that the miniaturist was Sigismundo de Carpo (Sigismundo de Sigismundi) who was working in Florence for the Medici in 1491, but was in Carpi in 1498.

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184 PONTIFICALE GALLICO-ROMANUM. Sm. folio, *fine* ILLUMINATED MS. ON VELLUM, *written in red and black; with about* 1000 *capitals painted and flowered on gold grounds; splendid borders and richly ornamented initials executed by a master hand; green morocco extra, gilt edges; from the Hamilton library* *About* 1495 60 0 0

An extremely rare and curious liturgical monument. It contains the CORONATION SERVICE, and also the singular office of the SCRUTINUM SCROTINUM, which are seldom to be found in any French ritual, whether manuscript or printed.

There are several emblazoned initials, most of which indicate the original ownership and have the following escutcheon: *Ecartelé: au* 1 *et* 4, *de gueules, à une croix ancrée d'argent; au* 2 *et* 3, *d'azur, une clé en pal d'argent; sur le tout, une étoile d'or;* with a crosier. The first of these has been repainted with the arms of the second owner: *écartelé: au* 1 *et* 4, *d'azur, à trois tours d'argent; au* 2 *et* 3, *d'azur, un bras etendu, la main d'argent qui tient une fleur-de-lis d'or, la manche et le fanon également d'or.* This was added soon after the beginning of the sixteenth century.

Besides these escutcheons we also find other letters emblazoned with the arms of France, of the Dauphin, and of France-Brittany. These last indicate that the MS. was written after 1492 and before 1496. The Bishop had probably officiated at the coronation of Charles VIII and Anne de Bretagne.

185 PRAYERS TO THE SAVIOUR AND THE VIRGIN, followed by instructions for making confession and receiving the sacrament, *all in Flemish.* Smallest 4to., MS. ON VELLUM, *with* 60 MINIATURES *having flowered borders; oak boards covered with leather which is stamped with arabesque patterns, and the inscription,* "Ob laudem Christi librum hunc recte ligavit Ludovicus Bloc", *with enamelled clasp; enclosed in red morocco case* *About* 1495 84 0 0

Of pure Flemish style. Roses, daisies, and other flowers, with butterflies and birds, are painted in apparent relief on the pale gold borders. The miniatures are highly coloured and not at all of delicate workmanship, but they constitute a remarkable pictorial Life of Christ. Beneath the figures of SS. Peter and Paul, the letters P ꝟ joined by a knotted girdle are painted in the lower border of one of the miniatures; and the same letters (thus P P) are found on the enamel of the clasp. From this we may conjecture that the book was illuminated and bound for some one in whose name those of the two Apostles were combined; and that Ludovicus Bloc bound it for him. Of this Bloc, it is only known that several books, printed in Flanders about the end of the fifteenth century, are found with the same inscription as is quoted above. He probably worked at Bruges.

186 SINCLAIR PAPERS, etc. A COLLECTION OF ORIGINAL DOCUMENTS, divisible into three categories, as follows:

I. The Sinclairs and the town of Dysart 1504-1692

II. Concerning abuses in the profession of the Writers to the Signet 1699-1700

III. Official papers, minutes of evidence, etc. in the trial of the Ogilvies for Incest and Murder, 1765

— In 1 vol. folio, *hf. calf gilt*

(*Edinburgh, etc.*) 1504-1765 28 0 0

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SINCLAIR PAPERS, etc., *continued:*— £ s. d.

The earlier pieces are of singular value and rarity. They comprise the following:—

1. A WARRANT from the Lords of the Council to Henry Lord Sinclare and to the pretendit Balzeis of Disart; signed "Gawinus Dunbar" and dated "the tuelf day of Februare 1504."

2. A MANDATE from "James be the grace of god king of Scottis" peremptorily summoning "oure lovit cousing Henry Lord Sinclere and Margrete his spous to compere before ws" to render an account of "wrangwis spoliacioun, uptaking, and withholding" of certain dues, "ankarage and havin silvir" payable to the Bailies of Dysart. Signed "Douglas" and having an impression of the royal signet in red wax. On the back is the Sheriff's endorsement with his seal. The date is 1510.

3. A DECLARATION by Cuthbert Wemis, acknowledging a payment from the bailies of Disart in satisfaction of the tax set upon that town "for the donegettyng of the custume of 12 deneris of the frank in France." Dated 1536.

4. A QUITTANCE signed "Henry Lord Synclar," "Patrik Coszbourne witness," for the receipt of moneys paid him by the town of Dysart. Dated 1590.

The later pieces also are of considerable interest and exhibit some rare Scottish autographs.

187 ALBANY (Anne de La Tour, *wife of the Regent John Duke of Albany*). Genealogie de Madame Anne de La Tour Princesse Descosse. *Page* 1: the escutcheon of Anne de la Tour d'Auvergne; *Page* 3: Vivite felicex. I. A. Povr honneur et exaltacion de la treshault anticque et magnificque lignee De treshaulte et puissante et Illustrissime princesse descoce *Part* 4: Duchesse Dalbanie Comtesse de Boloigne et Dauuergne . . *Page* 6: . . aduint il que par le temps de la destruction de la cite de Thoulouze ainsi que la nourrice de faraon sen fuyoit auec faraon entre les bras . . *Page* 11: . . Or parlons de faraon . . *Page* 52: . . Ainsi que lempereur Pharaon . . *Page* 68: Au grant Imperateur Artus duquel Merlin engendre de fairie, en esperit de prophecie auoit predict . . *Page* 70: . . Les armes de boloigne. *Page* 135: . . Et y a en ladicte comte dix capiteneries des quelles mon seigneur pense pouruoir ceux q luy plait qui vallent vng chacun an iii^c xxxvj l.

Small 4to., MS. ON VELLUM, *with illuminated letters and escutcheons and views of castles, and figures; old calf, with the arms of Paul Petau, whose signature is found inside in two places of the book; from the Ashburnham collection*

1505 92 0 0

A legendary history of the family, with a list of the various domains (with pictures) and the revenues received from them, evidently prepared for the satisfaction of the Duke of Albany when he married Anne de La Tour in 1505 and made her a Princess of Scotland. It is curious that the lady's grandaunt, also named Anne

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de La Tour, who had married Duke Alexander, the father of Duke John, was still living at the time.

Inserted is a plate engraved by Birrell in 1798 from a picture in the possession of the then Marquis of Bute, giving portraits of the Duke of Albany and of his (later) wife Queen Margaret, sister of Henry VIII.

188 DEGUILLEVILLE (Guillaume de). *Leaf* 1 : Cy commance le Romans de lumain Voyaige de vie humaine qui est expose sus le Romans de la Rose.—A ceulx de cette region | Qui point ny ont de māsion | Deus sont tous comme dit s. pol | . . *Leaf* 123 : . . celle fin est guerredon | et la remuneracion | de la joye de paradis | que doint dieu au mort et au vis. Amen. Cy fine le romans de vie humaine le dix sepme iour dauril. lan mil vc. et dix.—*Here begins a second work* LE PELLERINAGE DE LAME. Apres que ie fu esueillies | et quassez me fu merueillies | de mon songe . . *Leaf* 212 : . . Quar aux Romains bien pourtraire | En latin qui mieulx mauance | Ay mise mon ordonnance | Plaise a qui quelle puet plaire.

In one vol., sm. folio, MS. ON PAPER ; 212 *leaves, double columns, in a cursive hand, the number of lines to the column varying ; with painted initials ; bds.* 1510 14 0 0

189 BENTIVOGLIO PRAYER BOOK. INCIPIT OFFICIVM BEATÆ VIRGINIS MARIAE SECVNDVM CONSVETVDINEM ROMANAE CURIAE. Sm. 4to., MS. ON VELLUM, *in Roman letters, with over a hundred bordered capitals, numberless illuminated letters throughout, and twenty-two splendid pages containing* MINIATURES *and* ARABESQUE BORDERS *of great beauty ; bound (about* 1560) *in Italian red morocco, stamped with gold figures on the side* *About* 1520 175 0 0

A superb example of Italian renaissance ornament. The Bentivoglio arms (as used by Giovanni II, Bentivoglio, the great warrior who died in ruin in 1508) are painted in the border at the bottom of the first page ; the words Ioannes Ben appear in the border on p. 81, and Io. Ben in the border of page 217. This Joannes must have been the grandson Giovanni born in 1505, who was in the imperial service at the siege of Florence in 1530, and who died not long afterwards.

The miniatures within the initials are fine, but not quite equal in beauty to the perfect arabesque work of the borders, splendid with jewels and decorative figures upon grounds of gold and blue and varying tints of red. They remind one of the style of the arabesques in Raffaelle's loggie.

The text of the thirty-seventh leaf was cut out before 1560 but the border left intact. The missing portion was filled in by a new hand, whose work is not without merit, but his writing and his historiated initial offer a strong contrast to the work of the older artist.

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190 ELIZABETH (Queen). AUTOGRAPH SIGNATURES. Documents addressed to the Lords Warden of the Cinque Ports, two of which bear her signature, as below; *stitched in a folio cover* 1546-1604 18 0 0

1. Letter to Lord Cobham, ordering restitution of a Dutch ship seized under letters of reprisal at Dover 3 May, 1560
   With the Queen's signature "Eliz . . " and seal; a copy of portion of the treaty of 1542 enclosed.

2. Warrant to give licence for private ships to attack and seize the pirate vessels in the narrow seas. *Signed in a fine bold hand* "Elizabeth" 22 May, 1557

3. Henry VIII's order to obtain lists of men holding property to a certain value in the Cinque Ports 30 November, 1546

4. Certificate from the Mayor of Rye addressed to Sir Thomas Cheney testifying no inhabitant within the liberties of that town was liable to assessment under the conditions of the King's summons. With seal 12 January, 1546-7

5. Extracts from Orders issued by Richard II and Henry IV relating to subsidies from inhabitants of the Cinque Ports About 1577

6. Letters from the Commissioners for the control of the subsidies from the Cinque Ports, to the Constable of Dover, for the attendance of jurors on the matter 3 April, 1565
   With the signatures of Thomas Wotton, Warham St. Leger, and Hugh Cartwright.

7. Letter of the Commissioners to the Lieutenant of Dover Castle on the same subject, signed by Cotton, Cartwright, and Hendle 10 April, 1565

8. Sir Thomas Fane's Letter to Lord Northampton, relating to the payment of the garrison of Dover Castle, etc. Signed "Tho. Ffane." Buston, 17 October, 1604

191 EVANGELIA quædam ab aliis segregata et secundum ordinem dierum sollemnium ordinate scripta. Sm. folio, MS. ON VELLUM, *with* 19 MINIATURES (*of which two occupy full pages*) *and a great number of illuminated initials; all designed and executed in the most exquisite style of Flemish art, with flowered borders to the first two pages on a background of pale yellow; in the original crimson velvet binding, with chased metal clasps and cornerpieces* (*Cologne?*) 1548 65 0 0

The Gospel of each day in the Temporale and Sanctorale, according to the use of some Cistercian monastery in the neighbourhood of Cologne. On the first page there is a miniature of an Abbot (S. Bernard?) with many monks behind him, all kneeling before an altar. Cherubs above support the escutcheons of the house. The arms are: *azure*, four stars *or*, with an engrailed border, gules; and *azure*, a bend *argent* accompanied in chief and base by two roses argent. A red heart depends from the lower rim of this second shield. I cannot identify these escutcheons, but there is no doubt that the calligraphy is German, and the pictorial art for the most part Flemish of high order. The combination seems to imply the vicinity of Cologne.

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192 THE FRENCH IN SCOTLAND. CHARLES IX'S TREASURY-ACCOUNT of the sums to be expended for the despatch of his agent to Scotland, with his SIGNED ORDER for the supply of the funds, 2 folio leaves; and the Agent's SIGNED statement of the outlay, on 4 folio leaves;—2 parts bound together, folio, *hf. morocco* 1570 12 12 0

Page 1: Estat de la Despence que le Roy veult et entend estre faite. Par Me. Adrian Petremol son conseiller et Tresorier de l exre. de ses guerres Pour le Voiage que sa Maiesté a commandé fere au Sieur de Berac son vallet de chambre ordinaire allant resider son agent au Royaume dEscosse, Tant en lachapt d'un navire nommé Le Levrier, munitions de guerre que sadicte Maiesté veult estre envoiez audict royaume. Que pour lequippaige d'un autre navire nomme Lirondelle. The details follow and the sum is made up on page 4 as 10,000 livres; beneath which is an order on the Treasurer, signed by the King "Charles" and countersigned by a minister. This is dated June 30, 1570.—The second account begins on page 5 with the heading: Estat de la Despense faicte par Me. Adrian Petremol . . . en vertu des ordonnances de Jehan Nemond Sieur de Berac . . The detail follows and the summing up at 10,000 livres is found on page 10. Beneath it, and on page 11, there are two statements signed by Nesmond; in the second of which he certifies that the last item of expenditure was a sum of 1965 livres paid for the reparation of Dumbarton Castle to the Sieur de Flamin commanding there in the service of the Queen of Scotland.—On the reverse of the eighth leaf the document is endorsed with its description and the date 25 July 1570.

A curious and interesting piece which must have been pillaged from the archives at the time of the French Revolution.

193 MONTGOMERIE (Alexander). THE FLYTTING OR INVECTIVE BE CAPITANE ALEXANDER MONTGOMERIE AGAINE THE LAIRD OF POLLART . .

Sm. 4to. *beautifully written* MS. 14 *leaves, with a title (added about* 1580) "Invectiues Capitane Alexander Montgomeree & Pollvart. To his Maiestie. All reddie as alreddie I have bene . . Tullibardine"; *calf gilt by Bedford* (1580) 50 0 0

This is the copy presented by Sir John Douglas of Tullibardine (afterwards Earl of Tullibardine) to James VI, from which the King cited, in 1584, in his "Essayes of a Prentise" those verses which served to fix the date of the Flyting as before 1584. There is considerable variation in the MS. from the printed text; the piece beginning "Polwart ye peip" is not here, but there are three stanzas which make no appearance in the printed editions. Tullibardine's address to the King is in the form of a sonnet and merits preservation.

194 PORTOLANO. 5 LARGE MAPS ON VELLUM, *with numerous illuminated designs of Wind-roses, towered cities with banners, etc.; each map or sheet being* 18 × 14 *inches, somewhat similar in character to no.* 168 *of this catalogue except that the entire coasts of the Black Sea and Sea of Azov are given, and the whole coast of Africa as far as the Cape of Good Hope; and that the map of North Europe*

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PORTOLANO, *continued:—* £ s. d.

comprises the fabulous island of Friseland with some twenty-four names of places on it; bound as a volume in gilt russia *Joan Martines En Messina Any* 1583 50 0 0

A fine example of its kind, done by a Catalonian seaman in Sicily. Its main interest however is that of historical association. An inscription by Lord Burleigh on the back of the last leaf states that it was presented to him in 1595 by Admiral Howard. We have therefore reason to believe that this book of maps was carried to England in one of the ships of the Spanish Armada, and that it fell into the possession of the Lord High Admiral as one of the spoils of his victory.

It afterwards passed into the hands of Charles Bailly, Prince Rupert's Governor of Hudson's Bay in 1672.

195 [HUBERT (Sir Francis)] (LIFE, REIGN, AND FALL OF EDWARD II) *Fol.* 1 : I sing thy sad dissaster (fatall King) | Carnarvan Eduard (second of that name) | Thy miniouns' pryde, thy states ill managyng |

Small 4to., MS. *on paper*, 193 *pp. written in a handsome Elizabethan hand; calf binding, from the library of Sir Thomas Phillipps* *About* 1600 5 0 0

The author was unable to obtain a license to print this epic, until he had made considerable change in it, in 1626-28. Hence the value of copies written before the date of the first impression.

196 JUVENAL'S Satires translated into English, I, II, by Sir Thomas Huet; III, IV by John Billinge. 12mo., MS. *on paper; 35 leaves; calf* *About* 1640 5 0 0

Dedicated to Sir Robert Wiseman, by Billinge who was the scribe and united the two parts.

197 CHRYSOSTOMUS. Ἰοάννου τοῦ Χρυσοστόμου Ὁμιλίαι . . Small folio, *beautifully written* MS., 216 *leaves, double columns, with large ornamental painted initials, rubrications, and head-ornaments, written on the so-called bombycine paper; old calf* *Written by Leontios Ieromonachos in* 1672 3 10 0

The scribe evidently found when he came near the end, that paper was deficient, for the last nineteen leaves are in a much smaller hand, 47 lines to the column, while the body of the book is in a bold large hand, 34 lines to the column. The MS. is in splendidly fresh preservation.

198 SKELTON (Sir Bevill) *the King's Envoy Extraordinary to the Emperor Leopold.* A CATALOGUE OF THE DUKES, MARQUESSES AND EARLES, with their Arms, Wives, and Ishue, since the Conquest until this present year 1678. Atlas 4to., AUTHOR'S ORIGINAL MS. MAGNIFICENTLY ILLUMINATED ON VELLUM, (300 *pp.*) *finely written, title within a neatly drawn architectural border, with Royal arms above and Skelton arms below, and* 379 *large and richly emblazoned coats of arms; oaken boards, covered with velvet* 1678 48 0

UNIQUE. One of the finest and most splendid volumes of heraldic Blazonry ever produced in this country.

Sir Beville Skelton was Lieutenant of the Tower towards the end of Charles II's reign. He has added some scraps of information here and there down to 1683

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199 SKELTON (Sir Bevil). A CATALOGUE OF THE NOBILITY OF ENGLAND, With their Armes, Wiues and Issue . . 1694. Royal folio, ORIGINAL MS. ON VELLUM, *with* 173 SPLENDIDLY ILLUMINATED ESCUTCHEONS, *and five full-length page-size figures (portraits?) of a Duke, a Marquis, an Earl, a Viscount, and a Baron, in their magnificent robes of state; in the contemporary English red morocco, with the author's arms on the sides* 1687-95 36 0 0

UNIQUE. A superbly emblazoned Peerage of the time, evidently begun before the death of Charles II, and continued down to 1695. Skelton was a loyal follower of James II, and adds, between the King of Poland and the first English Duke, an article on the new-born Pretender James Prince of Wales. The various members of the nobility who were true to the King are treated with praise, but the opposite method is followed in dealing with those who chose the side of the "Prince of Orange," or "The Usurper," as William is termed even down to 1695.—At the end there are three pages of Extinct Nobility, and a Catalogue of Scottish Nobility 1691.

200 COLLECTARIUM PARISIENSE AD USUM ECCLESIE S. EUSTACHII PARISIIS. 1687. Sm. folio, *very finely and regularly written* MS. ON VELLUM, 142 *leaves in large characters, with some of the upper borders decorated with broad bands of beautifully painted flowers surrounding a landscape, the titles written in large gold red and blue capitals; calf* 1687 12 12 0

201 BALLADS. A COLLECTION OF MANUSCRIPT BALLADS on single leaves or sheets, in various handwritings, about sixty in number, including two pieces with the music noted, bound in 1 vol. small folio, *red morocco gilt* *circa* 1690-1720 20 0 0

"Ballads in MS. on single sheets are not common. The present volume represents a selection of all that was of interest in a much larger collection of such pieces obtained from Lincolnshire. . . . Unfortunately many are too free to print."—*Note by Mr. F. W. Cosens.*

202 CALCULS ASTROLOGIQUES AVEC PEINTURES (*probably compiled at the birth of the heir of Philippe d'Orleans*). Folio, MS. *on* 68 *leaves of paper, with finely painted mythological scenes, figures, and decoration; bound in citron morocco extra, probably by Bozérian, and lettered with the title given above; with the bookplate of Reginald Cholmondeley* 1703-11 12 12 0

The decoration is very elegant, and the figures are painted in the style of Bouchet—perhaps by Philippe d'Orleans (afterwards Regent of France). The combination of circumstances which leads to this conjecture is that the decoration work is pure French of the time, while the language used in the tables is German, and on leaf 65 which gives "Des Himels Lauf von Augustus 1703" there is a note in the margin of the table "Der Herzog von Chartres ist den 4 dieses Monats geboren." What German, able to command the services of the courtly French art which is here visible, could have been so interested in the little Duc de Chartres, first son of the Duc d'Orleans, as the mother of

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the latter Prince—namely Madame, Elizabeth-Charlotte of Bavaria, who lived on for about twenty years after her grandson's birth and who to the last stuck loyally to her native German speech.

203 STUKELEY (William) *the famous Antiquary.* COMMONPLACE BOOK. Folio, HIS AUTOGRAPH MS., *containing a large number of Drawings of British and Irish remains, many of them bearing upon his works in relation to Stonehenge and Abury, besides representations of various objects of mediæval art: Brasses, Stained Glass Windows (in colours), Architectural remains; bound in vellum* 1717-1748 48 0 0

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